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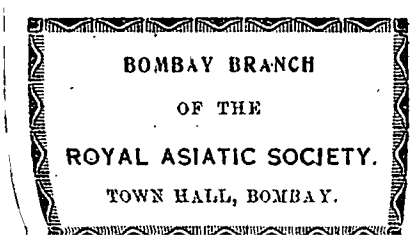

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MAKAMAT

OR

RHETORICAL ANECDOTES

OF

AL HARIRI OF BASRA

TRANSLATED FROM THE ARABIC, WITH ANNOTATIONS

BY

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AUCTOR

PREFACE.

THE work of Hariri which is the subject of the following pages has been denominated "the most classical in Arabic literature," and "a master-piece of elegance and refinement." Nor are these appellations unmerited. In elaborate execution and ornateness of style the Makamat are perhaps unrivalled; they have always been regarded in the East as models of accuracy; and the design with which they were written was purely literary, namely, to display the vast resources of the Arabic language, to exemplify the most difficult methods of composition, and to embody in a series of rhythmical and metrical anecdotes all the refinements of grammar, rhetoric, poetry, history, and tradition, that the author's extensive learning could supply.

To this design the subject-matter of the work is entirely subordinate, the characters and incidents being selected not for their intrinsic interest or value, but merely as forming a suitable occasion and groundwork for the exhibition of recondite learning and rhetorical skill. It is not the outline but the detail of the per-

formance, not the importance of the topics but the style in which they are treated, that claims our approbation.

At the same time it must be allowed that Hariri has adopted a peculiarly appropriate method of exemplifying the branches of literature most cultivated and esteemed by his Arabian contemporaries, — a method which, it appears, was suggested, and in some degree prescribed to him by the example of an eminent author who had preceded him in the same field of labour. The character of the wily and versatile Abou-Zaid of Seroug, —eloquent and erratic like the hero of the Odyssey, roaming from place to place with no means of support except his marvellous powers of language, nor any object except the display of them, restless if without an opportunity of exerting them, but careless from the very confidence of success about employing them in a settled direction, devoting them sometimes to the noblest and sometimes to the meanest purposes, yet never losing sight of the dignity of their possession, but applying them to foil the learned, to cajole the simple, to baffle the powerful, and to defraud the humane,—this character is an amplification and improvement of that of Abou'l Fatch in the Makamat of Badiah Al Zamaan of Hamadan; while that of Hareth,—the companion and admirer of Abou-Zaid, who is constantly on the look out for him, but always pays dearly for the pleasure of meeting him, and, as a scholar of considerable attainments, narrates

the adventures and performances of his friend in the highest style of Arabian eloquence—is in like manner the counterpart of the Ibn Hashaam of Badiah.

By means of the repeated exhibition of these two characters in lively contrast to each other, through a series of unconnected anecdotes, Hariri has succeeded in maintaining a certain unity in his work, and in avoiding abrupt transitions, while he introduces specimens of all the different species of composition which it was his design to illustrate. By this means he has preserved a graceful dramatic effect, and such a pleasing variety as might beguile and encourage his readers in the study of what he designates "a combination of serious language with lightsome, refinement with nervousness of style, and elegant with recondite phraseology,—a rich store of choice metaphors, and ancient proverbs, and riddles, and orations, and poems, religious, festive, plaintive, and didactic."

The work is no idle rhapsody intended, like "The Thousand and One Nights," to amuse the loiterers of the café or the seraglio, but the elaborate result of the literary system of a period in which not only the sciences but the useful arts of life were sacrificed by the ingenious and studious of a great nation to a profound grammatical and rhetorical research into the structure and resources of their own most copious language; and if the author of it has arrayed his pro-

duction in the garb of anecdote, this is merely an artifice by which its stateliness might be rendered less forbidding, and its treasures more accessible.

That literary system originated in the extreme importance attached by Mohammedans to the study of the Koran, which is universally regarded by them as of divine origin and verbally inspired. The style of the Koran is so elliptical, and the dialect in which it is written, though allowed to be the purest and best, so totally different from the language of ordinary life, that it was found necessary in order to effect even an approximate solution of its difficulties to institute a close comparative study of the contemporary and preceding productions of Arabic poets, and to establish systems of grammar, rhetoric, and logic which might be brought to bear upon the revered text. These sciences therefore, being the offspring of religious enthusiasm, acquired so much value in the estimation of Mohammedans under the Khaliphate, as to cause almost every other literary pursuit to be considered superfluous if not culpable; and thus the study of them became general, and the attainment of them the chief standard of excellence. They formed the topics of discussion in all literary and religious assemblies, and those who outshone their competitors in masterly familiarity with them, combined with copious command of language, became the objects of public admiration and the munificence of the rich

and powerful. Hence it resulted that the eloquent were prone to depend exclusively on their rhetorical powers for maintenance or aggrandisement. They became as it were the knights-errant of literature, wandering from city to city to contest the palm of genius and erudition with any rivals whom they might chance to meet with, and thus attracting the notice and favour of the great. It was not uncommon for a destitute stranger to enter the learned circle where the choicest wits of a province were assembled, and, as soon as an opportunity was offered, compel them all to acknowledge his superiority to themselves, and win their bounty by some feat of marvellous improvisation, or a lucid decision on some perplexing difficulty in grammar or rhetoric. Such persons being necessarily exposed in the course of their wanderings to all the vicissitudes of fortune, were tempted in the intervals of success to abuse their ingenuity and fertility of resource by descending to unworthy arts of deception for the sake of subsistence; and thus it appears that the character of Abou-Zaid as depicted in the Makamat is no more than the type to which the then state of literary taste and structure of literary society assimilated many of the most gifted and cultivated minds of the period, though perhaps none of them possessed the completeness or consistency of this their ideal abstract. The Makamat therefore combine the primary excellence of being a

grand collection of specimens of the literature most admired during a long and important period of Mohammedanism, and the secondary one of containing a correct and interesting delineation of the character of some of its most eminent professors.

Of the esteem in which this work has always been held by learned Moslemin, no better proof can be alleged than the numerous commentaries, (second only in number to those upon the Koran), written upon it by natives of the remotest East and West, both Arabian and Persian. Those in Arabic which are most approved are two, the one by a native of Xeres in Andalusia, the other by a native of Khouaresm the N. Eastern province of Persia. Much as every line of the Makamat has been discussed, the consent of the Arabs themselves has decided that scarcely one word or phrase admits of improvement or alteration. An eminent writer has asserted that 'they ought never to be transcribed but in letters of gold on a tissue of silk.' It were superfluous to quote the verbose and grandiloquent eulogies bestowed upon them by the above-mentioned commentators at the commencement of their works; the vast labour of elucidation and illustration which they have expended on them is the most valuable testimony which they could offer both of their own esteem, and of the important place of literary eminence assigned to them by those best qualified to judge of them. It is true indeed that few books are more

unintelligible without the assistance of a commentary, or more removed above the understanding of the vulgar by recondite phraseology and involved construction; but nevertheless, as De Sacy justly observes, 'it attracts the reader capable of understanding it with an irresistible charm.' That illustrious scholar, however, who has the honour of having raised the most permanent and substantial monument to the genius of Hariri in his admirable 'edition and select commentary,' has presumed on the right of criticism supposed to be possessed by one whose editorial labours have rendered him minutely conversant with his author, to condemn the lavish expense of ornament and refinement with which, he says, the style of Hariri is surcharged. He accuses him of the abuse of wit and imagination, and of shocking his readers by repeated offences against good taste, and inclines to prefer the Makamat of Al Hamadani as more exempt from these faults, and as depicting with more simplicity a greater variety of subjects and adventures. Perhaps it was natural that, fatigued or disgusted with the magnitude of his own labours in the explanation of the Makamat, he should have been inclined to indemnify himself as it were for the toil that Hariri had cost him by indulging in a few disparaging reflections on his author, reflections which, however unjust, cannot fail to have suggested themselves in the moments of weariness to any one who has perseveringly accomplished the perusal of this most

difficult and elaborate work, and which are excusable in one who spent years of indefatigable labour in the illustration of it. The truth, on the contrary, seems to be that Hariri has attained a much higher degree of the style at which his predecessor had been aiming, and that the greater richness of his fancy and copiousness of his language enabled him to scatter brighter flowers with a more lavish hand, though the space which he has thus adorned is more limited.

Greater simplicity is no praise in a species of composition the merit of which consists in exuberance of ornament, nor variety of interesting topics any just claim to superiority when the topics themselves are confessedly a mere field for the display of those triumphs of eloquence which shine with the more concentrated splendour, the more contracted and unworthy the space in which they are exhibited. Besides, it must be recollected that in matters of taste the opinions of the East and the West can never coincide, because they are respectively swayed, if not dictated, by two opposite principles, the love of artificial beauty, and the love of utility; nor can the quaint imagery and wild extravagance of Oriental style be justly tried before the limitary tribunal of rigorous Occidental criticism. The best Arabian authors love to revel in the unbounded resources of their rich language, and, by the unrestricted employment of metonyms and metaphors the most recondite and startling, to

prove their mastery over its difficulties, and their possession of its treasures, leaving explicitness of style to be cultivated by those who have not been endowed with so prolific an imagination or so ample a scope for its exercise and display.

With De Sacy's criticism on Hariri may be contrasted the unreserved eulogy of the laborious and accomplished Alb. Schultens, who, in the year 1731, published with copious annotations Golius' elegant version of the Makamah of Sanaa, with his own translation of five more. He says, 'Haririi consessus totidem limpidos fundunt rivos qui vernantia prata et viridaria amœnissima præterlabantur atque rigent. Præcipua iis admiratio inde conciliatur quod ut nihil copiosius et uberius, ita limatius castigatiusque nihil ab ullo humano ingenio proficisci posse videatur.' To this testimony may be added the more recent one of a learned German, who says, 'Lectione Haririi nemo carere potest qui de linguæ Arabicæ copiâ, volubilitate, elegantiâ, genio, omninoque de dialectis Semiticis rectum judicium facere voluerit.'

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INTRODUCTION.

AFTER the completion of a closely literal version of all the Makamat of Hariri, many of them were found to present almost insuperable obstacles to that union of elegance with accurate translation which is indispensable to a faithful representation of the highly-finished originals. A selection[1] has therefore been made of those most suitable for publication, and the rest are merely quoted in notes by way of illustration; while a summary of their contents is added in the form of an Appendix (see pag. 479), which, it is hoped, will serve as a guide in the perusal of them to those students who may wish to become acquainted with the whole of Hariri's work.

The Makamat consisting of a stately *rhyming prose*, interspersed with metrical passages, the translator has rendered the latter

[1] De Sacy in the Preface to his edition of the Makamat expresses his persuasion that an entire translation of them will never be called for but by those whose acquaintance with them is limited to select extracts. He adds, 'Il y a des Makamat qui consistent tout entiers en énigmes, en logogriphes, et expressions à double entente, sorte de jeu d'esprit que le plus grand talent ne saurait pas passer dans une autre langue, et qu'on doit se contenter de faire apercevoir dans une sorte de lontain et comme à travers un brouillard, si l'on ne veut pas sacrifier le principal à ce que n'est qu'accessoire. La lecture de ces Séances doit être envisagée seulement comme un moyen d'acquérir une profonde connaissance de la langue Arabe.'

into English verse, and the former into a species of composition which occupies a middle place between prose and verse, the clauses of which, though not rhyming together, are arranged as far as possible in evenly balanced periods, and never exceed a certain length. Rhyming prose is extremely ungraceful in English, and introduces an air of flippancy, unless the subject be of the most light and frivolous description; whereas the style of composition which has been adopted, at the same time that it is pleasing to the ear, conveys the best idea of the short, sententious, sonorous, and generally antithetical clauses of the original. It is clearly no less suitable for the translation of such a work as the Makamat, than for that of the Proverbs and other parts of the Hebrew Scriptures, to which it has been applied with remarkable success. Besides, though the rhyming prose of Hariri has been elegantly imitated in the most flexible and copious of modern languages by the German poet Friedrich Rückert, a similar imitation in English would probably be found as impracticable as a preservation of all the alliterations of the original, without a greater departure from the literal meaning than even that ingenious author has allowed himself, although he distinctly states, that his work is 'a travestie, and not a translation,' 'gibt sich für keine uebersetsung, sondern für eine nachbildung.' On the other hand, the method adopted in this volume, while it sufficiently imposes the artificial restraints without which composition is liable to dwindle from stateliness into insignificance, fully admits of that preservation of the details as well as the outline of the original, which is required by the laws of faithful translation. In the prose part of the present version every effort has been made to convey a closely literal rendering of the words of Hariri in accordance with the expositions of the best commentators, except

in some instances where the metaphors of the original are so strange or complicated as to require circumlocution, or where an attempt is made to imitate the alliterations. In the metrical translation of the verses of the Makamat, only the general sense has been adhered to, but a literal version is always given in the annotations, for the sake of the student who may wish to satisfy himself of the accuracy of the renderings. If the poetry never rises into the sublime, it is not on that account the less faithful representation of the corresponding part of the original, the chief merit of which consists in clearness, terseness, and grammatical accuracy. An imitation of the Arabic metres and rhymes would in English be a task both fruitless and impracticable, and in German, though a language far richer and more pliant than the English, is but imperfectly effected by one who has proved himself a consummate master of verbal and phraseological resource. Here and there only in the present work a sequence of similar rhymes is preserved through several successive lines, after the manner of the Arabian poets; and in regard to the metre, the translator has contented himself with selecting that species of ordinary English verse which seemed best suited to the subject of the passages to be translated. Occasionally he has ventured to imitate the alliterations of Hariri, and would apologize to the reader for having thus adopted a species of verbal artifice which is condemned by the more correct taste of modern Europe, though always admired and practised by Orientals. They regard it as the highest proof of genius in an author, that he should be able to unite so difficult a performance with refinement of expression and elegance and appositeness of meaning, and seem to imagine that the merit of a composition increases in proportion to the manifest indications of labour bestowed upon it. In Oriental literature

nothing is to be found corresponding with those bold and sublime efforts of English poesy, which, as if fearing to be hampered by the trammels of rhyme, have arrayed themselves in the plain but majestic attire of blank verse. An Eastern poet who should neglect to assume the elaborate ornaments of style prescribed by established custom, would at once be condemned unheard, on the score of indolence or incapacity. For such negligence no excellence of ideas could atone in the eyes of his countrymen. 'If his conceptions are fine,' they would say, 'why does he not make the exertion requisite to produce them in a more worthy and elegant form?'

The fault of prolixity, which the translator fears will be laid to the charge of his annotations, is one into which he has been almost unavoidably led by the very diffuse character of the commentaries which he has had to consult; and the reader will be less surprised at the pains taken to explain the precise meaning of the text, when he is assured that with 'all appliances and means' the Makamat in the Arabic will still be found a most difficult study, and that none but the most highly educated native Arabs are capable of understanding them without constant reference to the commentaries, which however do not always enable them to decide between conflicting grammatical opinions. This arises from the circumstance that nearly every clause is intended to illustrate the use of some rare word, some remarkable idiom, or some paradox in grammar, construction, or signification; so that all that a translator can hope to effect beyond assisting those who may desire to study the original, is to convey to the English reader a general idea of the style and species of excellence by which the work of Hariri is distinguished. The most patient and arduous exertion must necessarily fail to do justice

to this monument of consummate skill and execution; the very perfection of which forms the best apology for the manifest defects of the present attempt to illustrate it.

It now remains to give some account of the life of Hariri, of the occasion of his undertaking the Makamat, of the author who preceded him in that field of labour, of the *dramatis personæ* and title of the work, and of those who have edited it or commented upon it.

The history of Hariri given by Ibn Khalekan in his Biographical Dictionary, (pag. 586. edit. De Slane), is to this effect:

'Abou-Mohammed Al Kaasem Ibn-Aali Al Hariri Al Basri Al 'Haraami, the author of the Makamat, was one of the first writers 'of his age, and attained the greatest perfection in those com- 'positions, which contain a great part of the riches of the Arabic 'language, and of its rare words, proverbs, and figurative and 'ænigmatic expressions. Whoever is acquainted with them, as 'thoroughly as they deserve to be known, must be aware of 'his vast erudition.

'He was born A.H. 446, (A.D. 1030), and died A.H. 516, at 'Basra, in the street of the Benou Haraam, (a tribe of Bedouin Arabs 'settled there) leaving two sons. He is called Al Haraami from 'the name of that street in which he had generally resided, and 'Al Hariri[1] from the word Harir (silk), because he traded in 'silk, or had a manufactory of it. The family of Hariri belonged

[1] D'Herbelot inaccurately states that he was so called because he lived in a village of Persia called Harir. He adds, in the same style, that 'the Makamat are declamations on various moral subjects, which were recited in the towns whose names they respectively bear.'

'to the small village of Meshan near Basra, where he is said 'to have possest eighteen thousand palm-trees" and to have 'enjoyed great opulence[1].

'The occasion of his undertaking the composition of the 'Makamat was thus related by his son Abdallah Abou'l Kaasem: '"My father being seated one day in the mosque which he usually 'frequented, in the quarter of the Benou Haraam, there came in 'an elderly man (Shaikh) clad in two ragged cloaks (شملتين 'see pag. 384, note 1), and with all the appearance of a destitute

[1] Herr Peiper, in the Preface to his improved translation of the five Makamat published by Schultens, disputes the accuracy of this account, on the ground that Hariri states in his Peroration that he was compelled by poverty to offer his Makamat for sale. His words are, 'Vix dives haberi potest ille qui dicit "malâ fortunâ coactus hæc mercimonia, quibus publicæ reprehensioni me expono, venum dedi;" octodecim palmorum millia Meshani genti potius quam ipsi Haririo fuisse existimes.' It is clear, however, that he has misunderstood and mistranslated Hariri's metaphorical language, where, speaking of himself and his work with diffidence and modesty, and disclaiming the imputation of forwardness to publish it, he calls his Makamat 'worthless wares, deserving to be sold rather than bought, which he had been constrained [by the importunities of his friends] (as appears from the commentators) to present to the public, and, as it were, to proclaim (*cry*) in the market-place of *criticism*'—phrases used in a sense purely metaphorical, with respect to the *publication* of the work, and without any reference to the *sale* of it; for in those days (before printing was invented) no profit could be made by the sale of a book; and the only pecuniary advantage which could possibly result to an author from publication, was a casual reward from a rich man, who might be pleased with his work, or at whose request it might have been edited. The passage from which M. Peiper has derived the too hasty inference by which he has attempted to throw discredit on the statement of Ibn Khalekan, occurs in the Peroration of the Makamat of Hariri, pag. 687, De Sacy's edit.

'wayfarer, but who spoke with fluency, and expressed himself 'with great elegance; and when asked by the people present who 'and whence he was, told them that he was Abou-Zaid of Seroug. 'Astonished at finding such eloquence in one so indigent, my father 'went home and composed concerning him the Makamah entitled 'that of the Mosque Beni Haraam, in the form of an anecdote 'narrated by Abou-Zaid himself. This Makamah was published, 'and being read by Abou-Nasr Anoushirwan, Vizeer of the 'Khaliph Mostarshid Billahi, an erudite and talented person and 'an author of history, it pleased him so much, that he engaged my 'father to write more of the same sort[1], which he did, and com- 'pleted their number to fifty. It is to this Vizeer that my father 'alludes in the Preface of his Makamat, where he speaks of a 'personage, a suggestion from whom is obligatory, and obedience 'to whose behests is clear gain." I found, says Ibn Khalekan, an 'account similar to this in many historical works; but happening to 'be at Cairo in the year 656 (A. H.), I saw there a copy of several 'of the Makamat in Hariri's own hand-writing, with an inscrip- 'tion on the cover, stating that such was the case, and that 'they had been composed expressly for Jelaal-addeen Ibn Sadakah, 'who, as well as Anourshirwan (above mentioned) was a Vizeer of 'Mostarshid Billahi; and this account is certainly more to be 'relied on than the other, as having been written by the author's 'own hand. There is also a discrepancy in the accounts of the

[1] This account from the mouth of Hariri's son does not agree with the whole of the account given by Hariri himself in his preface, (pag. 25), where he states that it was a conversation about the Makamat of a preceding author, Al Hamadani, that suggested to the Vizeer to request him to compose some after that model, 'however difficult it might be for him,' as he says, 'to try to equal the excellence of so distinguished an author.'

'reason that suggested to Hariri to make a person named Abou-'Zaid[1] the principal character who displays his eloquence in all the 'Makamat. One account is that given above. Another narrated 'by Jamaal-addeen Ibn Yousouf, governor of Aleppo, in his '"Biography of Grammarians," is that "Hariri intends under this 'name to represent a pupil of his own, one Motahher Ibn Salaam, 'a native of Basra, who cultivated grammar and lexicography, 'and having pursued his studies under the auspices and with 'the assistance of Hariri, became thereby a great adept in them, 'insomuch that on one occasion he repeated by heart to the 'governor of Waset a grammatical work of Hariri, written in 'verse, entitled Moulhat Al Irab (the beauties of Syntax)." The 'name Hareth Ibn Hammam, by which Hariri designates the 'reporter of Abou-Zaid's adventures and performances in the 'Makamat, is also fictitious. Many commentators assert that he 'intends thereby to denote himself[2]. The name is borrowed from

[1] Whoever the original of the Abou-Zaid in the Makamat may have been, it is evident that this is a fictitious name, being one of the most ordinary that could be selected. The name Zaid is used by the Arabs to denote 'any man whatever,' (*e. g.* in the examples of grammatical rules) and corresponds nearly with the Hebrew פְּלוֹנִי or the Greek ὁ δεῖνα, or the English 'such an one,' so that the name 'Abou-Zaid' is equivalent to 'any body's father,' and is analogous to that of the corresponding character in the Makamat of Al Hamadani, viz. Abou'l Fateh ('the young man's father'), a name, as Hariri himself observes (pag. 25), 'too ordinary and general to be recognised as the designation of a particular individual.'

[2] This is not improbable; because Hareth is always represented in the Makamat as a native of Basra, as generally in easy circumstances, as engaged in trade, as a tolerable proficient in literature, and as entertaining a great admiration for feats of eloquence like those of Abou-Zaid—all circumstances which characterized Hariri himself.

'an expression attributed to Mohammed, who said to his followers,
'"each of you is a Hareth, and every one of you a Hammam."
'The word "Hareth" signifies "one who acquires gain by trade
'or other means," and Hammam, "one who is subject to cares
'and anxieties," so that there is not an individual of mankind
'to whom these names may not be properly applied[1]. I have
'read in a collection of narratives that Hariri at first composed
'no more than forty Makamat. He brought them with him
'from Basra to Baghdad, and there published them as his own
'work, but many literary persons would not believe that he was
'the author of them, declaring that they were composed by a
'very eloquent Moor, who had come to Baghdad and died there,
'and whose papers had fallen into Hariri's hands. The Vizeer
'hearing of this summoned him to his court, and asked him what
'was his profession; he replied that he was a Mounshee (a com-
'posing scribe). Thereupon the Vizeer commanded him to com-
'pose a letter in a high style of eloquence on a subject that he
'gave him. Hariri retired into a corner of the court with a pen
'and paper, but remained a long time utterly at fault, and was at
'last obliged to withdraw in confusion. Among those who had
'accused him of plagiarism was one Ibn Aflah, a poet, who on
'occasion of this failure of Hariri composed the following satirical
'lines:

'"We have a doctor who claims descent from Rabiah Al Fares[2],
'"Who in his folly and imbecility pulls out the hairs[3] of his beard;

[1] The name Hareth Ibn Hammam is therefore as general and indeterminate as Abou-Zaid.

[2] A very eloquent Arab of ancient times.

[3] A habit of Hariri when in deep meditation.

'"May God send him to display his eloquence at Meshan[1],
'"As he has smitten him in the court of the Vizeer with utter silence."

'Hariri after this discomfiture returned home and composed ten 'more Makamat, which he sent to Baghdad, in order to convince 'the literary there that his failure had been the effect of the 'awe with which he was seized in the august presence of the 'Vizeer of Baghdad, and not the result of incapacity[2].

'Beside his Makamat, Hariri composed several other excellent 'works; *e. g.* (1) a treatise on the errors of style discoverable in 'good authors, (2) the grammatical poem above mentioned (in the 'style of the Alfyia of Ibn Malek), on which he wrote a com-'mentary himself; (3) a collection of letters, and (4) many poems, 'full of alliterations and plays of words, beside those that occur in 'the Makamat[3].

'Hariri is said to have been of so mean and ill-favoured an 'appearance that a stranger, who visited him with the intention 'to engage him as an instructor, conceived an instantaneous con-

[1] Meshan was the residence of Hariri, and also a place of exile for those who had offended the court of Baghdad, being selected for that purpose because it had the reputation of being very unwholesome; so that the introduction of its name in the above verses is not without point.

[2] It is probable, however, that Hariri's Makamat were composed with great labour on his part; of this at least they bear every mark, though many of the compositions which they contain profess to be improvisations. That absolute correctness in which the most accurate critics have failed to discover more than a few very small flaws, (and those by no means unquestionable), could scarcely but be the result of assiduous and severe application.

[3] Of these Ibn Khalekan here gives several specimens.

'tempt for him on that account. Hariri perceived this, and when 'asked by him to recite some verses, addressed him in the fol-'lowing lines:

'"Thou art not the first traveller whom moon-shine has deceived,

'"Nor the first explorer (sent before a tribe to find a place of encampment) who has been deluded by fallacious[1] verdure.

'"Seek an instructor who will suit thee better than I;

'"Since, as for me, I am like Moadd[2]—one whom you should hear spoken of rather than see."'

The meaning of the word Makamah, as used by Hariri, is thus explained by Motarrezi, one of his commentators. 'It primarily 'signifies (agreeably to its derivation from قام) "a place where 'one stands upright," (just as "Medglis" signifies "a place where 'one sits"), and hence, "the place where one is at any time." 'Next it is used metonymically to denote "the persons assembled 'in any place," and finally, by another transition, "the discourses 'delivered or conversations held in any such assembly." (The same 'remarks apply to the word "Medglis," which by a similar extension 'of meaning is used in the same sense as "Makamah.") Similarly, 'the word سماء "heaven" is used to express not only "the 'clouds" but the "rain" which falls from them; and "rain" is 'called "haya," "life," because it enlivens the herbs and trees[3].'

[1] See pag. 134, note 1, on the phrase 'greenness of a dung-heap,' a metaphor for falsely-fair appearances.

[2] A person proverbial for high reputation but ill-favoured aspect.

[3] A still closer analogy with this use of this word Makamah has been noticed in the Latin phrases '*concionem* habere,' aut 'legere,' for 'orationem 'habere', aut 'legere.'

This metaphorical use of the word Makamah has however been restricted to discourses and conversations like those narrated by Hariri and his predecessor Al Hamadani, which are composed in a highly finished and ornamental style, and solely for the purpose of exhibiting specimens of various kinds of eloquence, and exemplifying rules of grammar, rhetoric, and poetry. It is never applied to the colloquies of ordinary life, like those narrated in 'The Thousand and One Nights' for the purpose of mere amusement, and not instruction.

Hariri tells us (in his Preface, pag. 25) that Badiah Al Zamaan Al Hamadani was the first who wrote this species of composition. He speaks of him in terms of the most unqualified praise, though not without an evident feeling of chagrin that his own ground should have been so ably preoccupied, and that Badiah should have been preferred to himself by his contemporaries merely on account of his priority of time. Such indeed appears to have been the case, for Shareeshi says that when one of the critics of his time was asked which of the two he admired most, he replied, 'Hariri never acquired the title of "Wonder of a day," and how should he be put in comparison with one who had the title "the Wonder of all time?"' (such is the signification of 'Badiah Al Zamaan,' the surname of that author.) His name was Ahmed Abou-Al-Fadel. He was called Al Hamadani from Hamadan or Hamadthan, همذان in Persia, which was his native place, as appears from the following verses:

همـذان لی بلـد اقول بفضله لکـنّه من اقبح البـلدان

صبیانه فی القبح مثل شیوخه وشیوخه فی العقل کالصبیان

'Hamadthan is my country, so that I should speak in its praise,

'But it is one of the most villanous[1] of countries:
'Its young men are like its old ones in villany,
'And its old ones like young men in understanding.'

Al Hamadani was celebrated not only for his Makamat, but his elegant epistles, of which Ibn Khalekan gives several specimens. His Makamat are shorter than those of Hariri, but more numerous. He is said to have written four hundred, only a small part of

[1] This blame is less to be wondered at, as we find another poet saying,

سقى همذان الغيث لستّ بقائلٍ سوى ذا وفـى الاحشا نار تضرمّ
وما لي لا اصـفـي الدعآء لبلدةٍ افدتّ بها نسيان ما كنتّ اعلمّ
نسيتّ الذى احسنتّه غير انّنى مدين وما فى جوف بيتى درهمّ

'May Hamadthan be blest with timely rain!—I say no otherwise,
'Though I left it with a fire [of disappointment] burning within me.
'And why should I not be sincere in good wishes for a town
'In which I succeeded in forgetting every thing I had learnt,
'In which I forgot every thing profitable that I knew, and only came away
'With the recollection that I was in debt without a shilling in my house?'

Ahmed Ibn Yusuf says of it in his *Topographical Dictionary*:

'Its inhabitants are courteous of speech, and excellent in disposition, 'and you can never see any one in sadness, though he have reason to 'be so, but mirth and joy are universal there. Nevertheless, they are with 'reason accused of frivolity, and weakness of mind, and one of them has 'well said,

لا تلمنى على ركاكة عقلى ان تيقنتَ انّنى همذانى

'Thou wilt not blame me for the feebleness of my understanding
'When thou art assured that I am a native of Hamadthan.'

which are extant. De Sacy has published several of them with a translation in his *Chrestomathie*, and one or two have also been edited by M. G. de Lagrange in his *Anthologie*.

De Sacy, as already stated, prefers his taste to that of Hariri, because 'he does not affect to employ at once all the riches of the language and all the resources of rhetoric.' He was a most able and accomplished poet, surpassing all his contemporaries. According to Ibn Khalekan he died at Herat in Persia, where he had resided most of his life, being buried when in a state of coma, before he was really dead. Shareeshi says, that he could improvise a Makamah in verse or prose without premeditation on any subject proposed to him; which it appears from an anecdote narrated above that Hariri was unable to do.

The Arabic commentators on Hariri are very numerous. De Sacy compiled his *Commentaire Choisi* chiefly out of those of Al Shareeshi, Al Motarrezi, Al Razi, and Al Okbari. Beside these there have been forty or fifty more. The translator has found the elaborate annotations of Shareeshi a most valuable accompaniment to De Sacy's commentary, and has been enabled by means of them to elucidate satisfactorily many difficult passages which De Sacy passes over almost in silence.

This author (Ahmed Abou-Al-Abbas) was surnamed Al Shareeshi from his native place Sharesh (Xeres) in Andalucia. His commentary is the most voluminous that has been written on the Makamat. Hadgi Kalfa, who says that it renders all others superfluous, places his death in A.H. 619. His explanations are certainly very clear, complete, and valuable; but he is fond of displaying the extent of his reading, and encumbers his pages with a profusion of quotations from poets, many of which are but remotely connected with the subject.

The commentary of Borhan-addeen Al Motarrezi of Khouaresm, who died A.H. 610, is valuable as a treatise on the rhetorical beauties of Hariri. He confines himself in his remarks almost exclusively to discussions on the anomalous grammatical constructions with which the Makamat abound, and furnishes very little explanation of verbal difficulties. In his preface he gives a most complete account of the various forms of metaphor and simile in use among elegant writers, and exemplifies them from Hariri. De Sacy has borrowed largely from him in the more diffuse and profound parts of his *Commentaire Choisi*, as well as from Shems-addeen Al Razi. The work of Moheb-addeen Al Okbari of Baghdad (ob. A.H. 610), to which he occasionally refers, is a sort of vocabulary of the rare words in the Makamat. It will be observed, that the principal commentators on Hariri wrote about 100 years after his death, in the first half of the 13th century of our æra. Beside those above mentioned, the translator has availed himself of a very excellent *running* commentary in two volumes, contained in the Burckhardt collection of the Cambridge University Library. In this MS. the text is written in red letters, and the commentary inserted between the clauses of the text in black so as to complete and elucidate the sense of the original, after the manner of the commentary of the Jelaalain on the Koran. It is a very lucid and valuable work, and well deserves to be edited.

The grand edition of the Makamat, in folio, by the Baron Silvestre de Sacy is too celebrated to require description. As the performance of one who was not a native Arab, and to whom the Arabic was known only as a classical language, (for though he wrote it in perfection, he could not converse in it) it is a marvellous conquest of difficulty and triumph of accuracy. Strictures

have been written upon it in Arabic by Naseef Al Yazigi, a learned native of Beyrout now living, and translated into Latin by Herr Mehren, but the blemishes (if such they can be called) which his critical research has discovered are extremely few and trivial, seldom exceeding two or three in the commentary on each Makamah.

De Sacy gives a specimen of the translation of the Makamat into Hebrew by a Jewish Rabbi of Andalucia, Jehuda Alkharizi. It is in rhyming prose, with a translation of the poetry into Hebrew verse, the names Ithiel and Chabar being substituted for Hareth and Abou-Zaid. It is a very close imitation of Hariri's work.

About the year 1291 A.D. one Abaad Jesu, in obedience to the order of the Patriarch, composed a work in Syriac in imitation of the Makamat, to convince the Arabs that their language was not the only one that possessed flexibility or copiousness. How far he succeeded the translator is unable to say.

Before the edition of De Sacy, the Makamat had been printed at Calcutta in 1809, 1812, and 1814, with an Arabic and Persian glossary; and at Paris in 1818. A reprint of De Sacy's work has been edited in quarto by MM. Reinaud and Derenbourg in 1847, to which they promise French annotations and an index.

Mention has already been made of the elegant Travestie of the Makamat by the German poet Rückert. It possesses every merit with the exception of that of furnishing assistance to a student of the original. In versification, rhyme, and richness of phraseology, it rivals or surpasses the Makamat themselves, and is so well adapted to the taste of the literary German public, that in 1844 it had reached a third edition. M. Rückert has undoubtedly made his work more pleasing and attractive to a general reader by imitating Hariri in the form only and not in

the details of the Makamat, but at the same time has deprived it of all utility as an explanatory accompaniment of the original. A few quotations will convince the reader of the truth of this remark.

The prefatory Prayer of Hariri, of which a close translation is given below, pag. 20, appears in the following form at the beginning of Rückert's "Verwandlungen des Abu-Seid;" 'Gott Dir danken wir, wie für jede Habe, also auch für die Redegabe; wie für *des Hauses Ausgang und Eingang*, so für des Geistes ausklang und einklang; und wie für des *Kleides An—und Ablegung*, so für des Sinnes Ein—und Auslegung; Wir danken dir wie *für Tränkung und Speisung*, so für Lenkung und Unterweisung, &c.' This direct and express reference to the ordinary comforts of life as a ground of thankfulness, is the most foreign that can be conceived to the design of Hariri, whose work is of a purely literary character, and to whose intentions therein his prefatory prayer exclusively relates.

Let us open again in the Mak. of Sowa (pag. 88, Vol. I. Rückert) where the translation given at pag. 265 of this Volume is as follows:

'How long wilt thou manifold artifice try
'To inveigle thy prey, and our censure defy?'

To which Abou-Zaid unhesitatingly replies,

'Cease chiding, and see if a man thou canst spy
'With the game in his hand, who to win will not try.'

The corresponding passage in M. Rückert's book is this;

'O Abu-Seid, wie lange
'Willst du noch seyn die Schlange,
'Stets lauernd neuem Fange
'Und wechselnd Haut um Haut?'

Er aber antwortete ohne Bangen—und unbefangen:

'Mach dir mit Gottes Schutze
'Des Pred'ger's Wort zu Nutze
'Ihm unter die Kaputze
'Zu schaun ist un-erlaubt.'

At page 86, Vol. II. the passage corresponding to that of the present translation (pag. 253) beginning "May God help thee, O Judge," is as follows: "Gottes Macht stütze den Richter das er das Recht schütze! Hier mein Pflegesohn ist ein stöckiges Pferd—ein eingestocktes Schwerd,—ein Bogen ein unbiegsamer, ein Zögling ein unfügsamer—ein Schreibekiel, ein knarriger, ein scharriger—ein störriger Bursch und starriger—starsinniger, trotzkopfiger—hartnäckiger, halstarriger—mir unwillfährig und fahrig —widerspenstig und widerhaarig. All seine Art ist Unart,—und jede seine Fahrt eine Unfahrt—Widerwart ist sein Kleid—und, Widerpart sein Geschmeid, &c." Again, the passage translated, "Nor despair of God's help, &c." (pag. 442 of this Volume) is thus paraphrased by M. Rückert. " Und verzweifle, solang' ein Weg dir frei stand—nicht an Gottes Beistand!—denn 'an Gottes Beistand verzweifeln allein die Unglaubigen'—Doch wo du zu wählen hast zwischen morgen und heut,—zwischen dem was man verspricht und dem was man beut,—so wisse; besser ist jeder Handel baar—denn Menschensinn und Geschick ist wandelbar:—zwischen heut und morgen sind Grüfte—und zwischen Versprechen und Erfüllen Klüfte.— Du aber gehe nicht tiefer ins Wasser als fester Sand ist,—und lange nicht höher als deine Hand ist;—mische Wasser unter den Saft der Reben,—und Sparen unter das Ausgeben:—und da wo dir die Nahrung ausgeht, gehe geschwindest,—denn dein Vaterland ist da wo du Weide findest.—Sey überall gewandt und verschlagen,

—so kann es dir nichts verschlagen—wohin dich die Winde verschlagen—Niemand wird dich verschlagen." This and innumerable other passages are so diluted with extraneous words and metaphors, as to make the style of Hariri himself appear terse and concise by comparison. Again, at page 165, Vol. II. of Rückert's work, he has combined together two or three Makamat of Hariri in such a way that the result is a very good specimen of a Makamah, but can neither be called Hariri's, nor his own. Occasionally, however, when he has given the reins less freely to his fancy, he has produced an admirable version of a short passage, and this quite often enough to prove that he is an excellent Arabic Scholar, and that it is not by reason of deficient acquaintance with the original that he has departed so far from literal translation. His command of language is astonishing; and he could not have chosen a more appropriate field for the display of it.

The Latin version of five Makamat by A. Schultens is likely to perplex the student of the original by its frequent and great inaccuracies combined with the manifest purpose of the author to translate closely and correctly, inaccuracies to be attributed probably to the imperfection of the only Arabic commentary (that of Teblebi) to which he seems to have had access. The translator has not thought proper to discuss those errors in detail, leaving it to the critical reader to determine whether the numerous discrepancies between the present version of those five Makamat and that of Schultens are not absolutely necessary.

Hariri, in accordance with Oriental custom, prefaces his work with a prayer for exemption from the failings to which authors are liable, and for aid to attain that elegance and purity of style of which he designed the Makamat to be a model. The translation of it is as follows:

'We praise thee, O God[1],
'For whatever perspicuity of language thou hast taught us,
'And whatever eloquence thou hast inspired us with,
'As we praise thee
'For the bounty which thou hast diffused,
'And the mercy which thou hast spread abroad:
'And we pray thee to guard us
'From extravagant expressions and frivolous superfluities,
'As we pray thee to guard us
'From the shame of incapacity and the disgrace of hesitation:
'And we entreat thee to exempt us from temptation
'By the flattery of the admirer or connivance of the indulgent,
'As we entreat thee to exempt us from exposure
'To the slight of the detractor or aspersion of the defamer:
'And we ask thy forgiveness,
'Should our frailty betray us into ambiguities,

[1] اللهم A name used in addressing the Deity, probably derived from the Hebrew אֱלֹהִים though the Arab commentators are agreed that the Mim at the end is only a substitute for يا at the beginning, and that the word is equivalent to يا الله 'O God.' Besides this use of the word اللهم it is sometimes an expletive in the sense, 'to be sure,' 'of course,' as in the Makamah of Koufa in the passage, 'To be sure unless the flame of hunger burn,' &c. Vid. pag. 212, note 1.

'As we ask thy forgiveness,
'Should our steps advance to the verge of improprieties:
'And we beg thee freely to bestow
'Propitious succour to lead us aright,
'And a heart turning in unison with truth,
'And language adorned with veracity,
'And style supported by conclusiveness,
'And accuracy that may exclude incorrectness,
'And firmness of purpose that may overcome caprice,
'And sagacity whereby we may attain discrimination;
'That thou wilt aid us by thy guidance unto right conceptions,
'And enable us by thy help to express them with clearness,
'And that thou wilt guard us from error in narration,
'And keep us from folly even in pleasantry,
'So that we may be safe from the censure[1] of sarcastic tongues,
'And secure from the fatal effects of false ornament,
'And may not resort to any improper source[2],

[1] Literally, 'from the cuttings (or 'mowings') of the tongues [of men],' *i. e.* from the *cutting* sarcasms of other men. The phrase here used is a quotation from an expression attributed to Mohammed, viz. وهل يكبّ الناس على مناخرهم فى النار الّا حصائد السنتهم *i.e.* 'Does any thing throw men on their faces in hell-fire so surely as the sarcasms of their tongues?'

[2] Literally, 'in case our propensities should drive us to the market of ambiguities,' or 'things questionable'—like brute animals driven to a market to be sold. The obvious meaning of the passage is a prayer that our passions may not lead us into religious scepticism and for forgiveness if they do; but this is in fact a metaphorical method of praying for exemption from that ambiguity of style into which the frailty of an author may betray him; similarly, in the next clause, 'sin' is metaphorically used to express 'impropriety of expression;' or 'offences against good taste.'

'And occupy no position that would entail regret,
'Nor be assailed by any ill consequences or blame,
'Nor be constrained to apology for inconsideration.

'O God, fulfil for us this our desire,
'And put us in possession of this our earnest wish,
'And exclude us not from thy ample shade,
'Nor leave us to become the prey[1] of the devourer:

'For we stretch to thee the hand of entreaty,
'And profess entire submission to thee, and contrition of spirit,
'And seek with humble supplication and appliances of hope
'The descent of thy vast grace and comprehensive bounty[2].'

[1] *i. e.* 'any one who would destroy our reputation.' Comp. Ps. vii. 2: 'Save me from my persecutor פֶּן יִטְרֹף כְּאַרְיֵה נַפְשִׁי lest he tear my soul like a lion.'

[2] Here follow in the original the usual benedictions on Mohammed and his companions.

In the present translation the Makamat are not arranged as in the MSS. and De Sacy's edition, but in such an order as to present the greatest interchange of subjects. The corresponding Makamat in De Sacy's work are indicated in the following table.

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QUISQUIS ERIS, NOSTRI LECTOR STUDIOSE LIBELLI,
SI VARIOS MISCENS NUMEROS SERMONE PEDESTRI
CONSESSUS RELIQUOS DOCTI *BASRENSIS* EANDEM
VERTERIS IN LINGUAM SIMILI RATIONE MODOQUE,
SIT *MEUS* EDENDI SUMPTUS, *TUA* FAMA LABORIS.

THE

PREFACE OF AL HARIRI.

IN a meeting of the friends of a species of literature
The prevalence[1] of which has ceased in our time,
And the luminaries whereof are well-nigh extinct,
Mention occurred of the Makamat[2] of Badiah Al Zamaan[3]
The learned sage of Hamadan[4] who invented them,
(In which he assigned the part of inditing to Abou'l-Fateh[5],
And that of narrating the anecdote to Ibn Hashaam[6]),
When a personage[7], from whom a mere suggestion is obligatory,
And obedience to whose behests is most advantageous,
Recommended to me to compose some Makamat,
In which I should endeavour to follow the method of Badiah,

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[1] Literally, 'whose wind has subsided.' The word ريح is used to express the 'prevalence of the power' of an individual or state, see pag. 278.

[2] See pag. 11. [3] See pag. 12.

[4] This name should perhaps be written Hamadthan; for Ibn Khalekan (*Biog. Dict.* edit. De Slane, pag. 528, line 22) says the word must be spelt with ذ and not confounded with الهمدان an Arab tribe in Yemen.

[5] The names Abou'l-Fateh and Ibn Hashaam correspond in the Makamat of Badiah with Abou-Zaid and Hareth Ibn Hammam in those of Hariri.

[6] Here Hariri inserts the following remark: 'Both of these names are too ordinary to be recognised [as designations], and too general to be known [as belonging to an individual],' *i.e.* both the characters in the Makamat of Badiah are entirely fictitious, and their names as common as those of Hareth and Abou-Zaid.

[7] A Vizeer of the Khaliph Mostarshid Billahi. See pag. 7.

Notwithstanding the inability of one so feeble[1] as myself
To attain the superiority of one so mighty in the course.
In reply I reminded him of the well known adage[2]
About the consequences of composing even two words,
Or stringing[3] together only one or two verses;
And begged "to be excused from occupying a position,
Wherein the mind is perplexed and the fancy bewildered,
Whereby the depth of the intellect is necessarily fathomed,
And a man's real merit exposed to observation;
The occupier whereof is inevitably constrained
To be like[4] one who gathers wood in the dark,
Or who musters foot-soldiers and horsemen in one troop,
And wherein he who says much is seldom secure,
Or succeeds in having his mistakes overlooked:"
But finding that he consented not to excuse[5] me,
And desisted not from his demand upon me,

[1] Literally, 'Although the lame [horse] never attains that victory in the race which belongs to the strong and fleet courser.' الشأو is explained by the commentators السبق.

[2] The adage referred to expresses that 'one who writes a book, or composes a poem, if he succeed in winning admiration, is thereby exposed to envy; and if he fail to please the public, becomes an object of contempt.'

[3] See pag. 109, note 3, on the comparison of a poem to a string of pearls.

[4] He means that an author runs the risk of making an indiscriminate choice of materials in consequence of the perplexity arising from the difficulty of his task, or his apprehension of not satisfying those for whom he writes, and is therefore like a man gathering wood in the dark, who cannot distinguish between the good and the bad, or one who forms a troop of cavalry of men taken indiscriminately, and so runs the risk of mustering an undisciplined and ill-assorted army.

[5] اقالة is a word primarily used in mercantile transactions, and means 'the being *let off* a bargain,' or 'the *letting* another *off* a bargain.' The verb استقل is derived from this word, and means literally 'to beg to be excused;' see line 6 of this page.

I responded[1] to his invitation with obedient acquiescence,
And displayed abundant zeal in complying with his desire
Like one conscious of ability to perform the task;
And I composed, in spite of hinderances that I suffered
From dulness[2] of capacity, and dimness of intellect,
And dryness of imagination, and distressing anxieties,
These Makamat[3], which contain serious language and lightsome,
And combine refinement with dignity of style,
And brilliancies with jewels of eloquence,

[1] The verb لبّى which occurs in this passage is derived from a phrase used in prayer by the pilgrims to Mecca, and means, primarily, to say لبّيك *i. e.* 'Here I am and wait thy commands;' or, 'I am *facing* thee' (from يلبّ in the phrase 'my house *faces* his'); or, 'my love to thee' (from the word لبّة 'attached to a husband'); or, 'my sincerity to thee' (from لُباب in the phrase 'a pure lineage'). By an extension of meaning it implies secondarily 'to profess submission to God,' and is here used metaphorically in the sense 'to profess obedience to a superior.' Similarly, تلبية a verbal noun from the same root, means 'acquiescence.'

The same verb occurs in the Makamah of Saada in the sense 'to undertake and profess readiness to perform the pilgrimage to Mecca,' in the passage لا لبّى الّا واحرمتّ 'He never undertook to perform the pilgrimage, but I too submitted to the ceremonies thereof,' (pag. 355,) where it may also include the sense of repeating those prayers peculiar to the pilgrimage, in which the phrase لبّيك often occurs; as in that attributed to Ali Ibn Abou-Taleb, beginning

لبّيك لبّيك انت مولاه فارحم عبيداً اليك ملجاه

[2] Literally, 'congealed genius.' قريحة primarily signifies 'the first water which springs up when a well is dug;' 'a *vein* of water,' and hence is used metaphorically to denote 'a vein of genius.' See pag. 315, note 4.

[3] This shews that Hariri wrote his Preface last, and after the incident which gave rise to the composition of the last ten. See pag. 9.

And beauties of literature with its rarities,
Beside quotations from the Koran wherewith I adorned them,
And choice metaphors, and Arab proverbs[1] that I interspersed[2],
And literary elegancies, and grammatical riddles[3],
And decisions on ambiguous legal questions[4],
And original[5] improvisations, and highly-wrought orations,
And plaintive discourses, as well as jocose witticisms;
The whole of which I represent as indited[6] by Abou-Zaid,
The part of narrator being assigned to Hareth[7] Ibn Hammam;

[1] See the Bedouin Makamah, pag. 267.

[2] A word primarily meaning to *set* pearls or jewels in gold or silver.

[3] See pag. 487.

[4] An allusion to the thirty-second Makamah, where Abou-Zaid sits as a Mufti, or judge of Canon law, and pronounces decisions on a hundred cases of that species of law, the questions being all so contrived as to contain words of double meaning, and the answers or decisions of Abou-Zaid, though paradoxes in their ordinary and obvious interpretation, being legally correct with respect to that sense of the questions which depends on the secondary meanings of those words. See pag. 490.

[5] 'Virgin treatises, in prose,' *i. e.* original compositions on a given subject, not derived from previous sources, but improvised at the moment and for the occasion. See note 7, pag. 29.

[6] Literally, 'the whole of which I dictated from the tongue of Abou-Zaid,' *i. e.* 'I put them into his mouth,' and made him sustain the part of inditing or improvising in the Makamat.' Under the name Abou-Zaid, Hariri intends a person whom he had met with, gifted with extraordinary eloquence and powers of improvising, who led an erratic life, and maintained himself by eliciting the charity of those whose admiration he thus excited, or whom he succeeded in cajoling by his eloquence. See pag. 8.

[7] Hareth son of Hammam, is a general name which may denote the author himself, or any other person, and seems to have been selected by Hariri on that account; since Mohammed said, 'Each of you is a Hareth, and every one of you a Hammam,' the first denoting 'one who makes gain,' the latter, 'one who has cares and anxieties,' designations which apply equally to all mankind. See pag. 9.

And my sole purpose in seasoning[1] them with such variety
Is to cheer and encourage those who shall read them,
And increase the number[2] of those who shall call for them;
And I have introduced no extraneous poetry whatever,
Except two single[3] verses from different poems,
That I took as the groundwork of the Makamah of Holouan,
And two others together forming a couplet[4]
That I made the conclusion of the Kerageian Makamah;
And my own genius is the inventor[5] of all the rest,
And the originator[6] of all the good or bad[7] that they contain:

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[1] Literally, 'interspersing the sour among the sweet.' The verb here used is primarily applied to the camel when it leaves the sweet herbage, and, for variety, grazes on an acid plant حمض. He alludes to the mixture of serious and lightsome that characterizes the Makamat.

[2] سواد signifies 'a group of people,' 'because,' as Shareeshi says, 'they darken the ground by their shade;' just as شخص 'a person,' primarily means 'a dark spot.'

[3] The two verses which Hariri quotes from an extraneous source in the Makamah of Holouan do not form a couplet but are quoted separately from different poems. See pag. 396, note 5, and pag. 401.

[4] 'Two others, twins;' *i. e.* 'two which form a couplet in the poem from which they are quoted.' See pag. 487.

[5] Literally, 'pater virginitatis ejus;' or 'dominus primitiarum ejus,' a metaphor commonly used by Hariri, as above (vid. pag. 28), to denote originality of invention. Compare pag. 312, note 6. يفترع رسالةً عذراءَ 'broach a virgin composition.'

[6] 'He who first cut it out of the rude block, or solid wood.'

[7] Literally, 'sweet or bitter,' *i. e.* 'good or bad,' as in the Makamah of Sowa: بادر لما يحلو به المرّ 'Hasten to that whereby the bitter (of thy conduct) may become sweet;' and Mak. xxxiv. pag. 434, line 7, De Sacy, فلم ينطق بحلوةٍ ولا مرّة 'He spake not a word of sweet or bitter.'

Though at the same time I acknowledge that Badiah Al Zaman
Is preeminently excellent, and an author of prodigious power,
And that whoever undertakes to compose Makamat after him
(Though he be endowed with the eloquence of Kodamah[1])
Will lap[2] only, as it were, from the dregs[3] that *he* has left,
And proceed in that course only under *his* guidance:
And admirably[4] adapted to my case are the poet's words[5];

'Had I, before he tuned his strain,
'In song my slighted love complained,
'My heart relieved had known no pain,
'Nor aught of vain regret retained.

---

[1] 'Kodamah,' a learned secretary of Baghdad, distinguished for his ready eloquence, and said to have invented a species of calculation.

[2] The verb غرف means properly, 'to take up water to drink in the hand.'

[3] Literally, 'his redundance.'

[4] لله القائل or, as it is ordinarily and more fully expressed, لله در القائل is a phrase used to express admiration of the aptness to the subject of the words or verses of an author quoted. It may be translated, 'To God be ascribed the excellence of the words of him who said &c.'; or, 'God be praised for the aptness of his words, who said &c.'; or perhaps, 'divinely (*i.e.* 'most aptly') did he speak who said &c.' This use of the name of the Deity to express the superlative, resembles a Hebrew usage, vid. Gen. x. 9: 'Nimrod was a hunter' לִפְנֵי יְהוָה, and Gen. iv. 1: קָנִיתִי אִישׁ אֵת יְהוָה.

[5] These lines are part of a passage in which the poet Ibn-Rabiah laments that, in consequence of his having been asleep, a turtle-dove had been before-hand with him in singing an amorous ditty to his mate, and that thus the merit of having expressed his love for his mistress (Saada) in verse and song was entirely lost to him, because the idea of doing so was not his own, but suggested to him at waking by the dove. The following is the commencement of the passage in question,

'You see my grief, and seek to know
'The cause: 'tis this; I slept awhile,

'But no! he told his sorrow first;
'Twas taught by him I sang my lay;
'I'm justly then of praise amerced;
'*The praise is his*[1] *who shews the way.*'

'In hope from love's distracting woe
'My thoughts by respite to beguile.
'When lo! a turtle-dove began
'His song from branch of neighbouring grove,
'Through all his sweetest warblings ran,
'And moaned in plaintive notes of love.'

And then follow the lines quoted above,

'Had I, before he tuned his strain,' &c.

which Hariri metaphorically applies to his own case, in that the example of composing Makamat had been set to him by Badiah Al Zamaan, to whom consequently the praise of priority of invention belonged. The 'turtle-dove' in the original is in the feminine gender; but as the fact is that a female bird is always mute, and the male sings to amuse his mate while hatching her eggs, the translator has chosen to make this change. Besides, there is an additional advantage in this alteration when the verses are applied metaphorically as they are above.

There is a similar passage in a poem of Al Safadi (the commentator on the Lamiyah Al Agam of Tograi) in which he describes the wild doves as sympathizing with his amorous sorrows:

ناحت علىّ حمامات اللوى ورثت ولو رثتنى ما فى فعلها عجبّ
تملى علىّ من الاوراق ما صنعت سجعًا فتهتزّ من الحانها القضبّ

'The wild doves lamented for me and expressed their pity,
'(And it is quite natural that they should thus express sympathy with me,)
'While they recited to me from among the leaves their amorous adventures
'In harmonious measure, so that the boughs rang with their warblings.'

[1] Shareeshi justly remarks, that though it seems very generous in Hariri thus to praise Badiah, and prefer him above himself, still a lurking rancour may be detected in his intimating that Badiah had preoccupied the ground and been beforehand with him; a feeling which he displays

And although I have introduced much frivolity[1] [into my work],
And ventured to draw from a source[2] that is liable to censure,
I still have hope that it may not be my fate therein
To be like 'the animal that scraped up its bane with its own hoof[3],'
Or, 'the man who mutilated his face with his own hand,'
In being classed with those who fail in their performances,
And whose course through life is one of error,
While they imagine that they are doing everything aright.

---

more distinctly in passages of the Makamat where he says that former authors were preferred merely on account of their priority in time, and not for any superiority of intrinsic worth that they possessed. Thus in the Makamah of Meragra, he upbraids his contemporaries for 'dignifying mouldering bones, and slighting those among whom they lived, and whom friendship ought to have led them to prefer.' See pag. 314.

[1] Literally, 'I hope that in the frivolity that I have had recourse to, and the [objectionable] source that I have ventured to resort to &c.'

[2] *i. e.* 'diverting anecdote.'

[3] He alludes here to two proverbial instances of self-injury, analogous to that which he deprecates. One of them is that of an Arab, who found a sheep in the desert, and wishing to kill it for food, had nothing to slaughter it with, until the sheep began to scrape on the ground and uncovered a knife, with which the Arab killed it. The other is an anecdote of one named Kozeir, alluded to in the Bedouin Makamah, pag. 278, where we find the proverb: 'Kozeir had a good reason for cutting off his nose,' لامرٍ ما جدع قصير انفه. Kozeir mutilated himself in this way in order to gain the confidence of a Queen named Zebbaa, who had murdered his master the King of Irak, a leper, who had sought her in marriage, pretending to her that his master's nephew had inflicted that punishment upon him for not putting the King on his guard against her. The artifice succeeded so well in making her believe him a faithful friend, as having suffered from his master's relatives through his attachment to her cause, that he soon found opportunity to avenge his master, on the murderess. There can be no doubt that the allusion of Hariri above is to this anecdote, because the word جدع is used here as well as in the Bedouin Makamah.—It has the peculiar sense 'nasi *apicem* abscidit.'

But though the intelligent and indulgent will connive at me,
And the lenient[1] admirer will acquit me of blame;
Still I know that I am hardly likely to escape [calumny]
From the dull and ignorant, or the malignant and prejudiced,
Who may pretend to be unacquainted [with my motives],
In their detracting from me on account of this publication,
And representing it as of the class prohibited by our law[2];
And yet whoever examines with an eye of intelligence,
And makes good his insight into fundamental principles,
Must place[3] my Makamat on the list of profitable productions,
And class them along with those [fabulous] compositions[4]
Whose subjects are taken from animate and inanimate nature;

[1] محابي is primarily 'one who lowers the price of an article of sale to a friend in preference to others.'

[2] The Mohammedan law was formerly very severe against books of amusement, nor was Omar singular in deeming all literature superfluous unless illustrative of the Koran. The cultivation even of Grammar and Rhetoric was encouraged solely on the ground of their utility in the elucidation of Koranic difficulties.

[3] Literally, 'will string them on the thread of profitable things.'

[4] *i. e.* such works as the 'fables of Lokman,' 'the Kalila wa Damna,' or the work of Ibn Arabshah entitled فاكهة الخلفاء which are much esteemed by the Arabs, being exempted from the general condemnation of works of amusement on account of the moral lessons which they convey, and the high origin of the 'Kalila wa Damna,' which existed from remote times under the title of Hitupadasa ('exhibition of right doctrine') in the Sanscrit, and having been brought from India to the court of Kesra Noushirwan king of Persia (in the 41st year of whose reign Mohammed was born), and translated into Palvi by Birzoweh the physician, was again translated into Arabic under the Khaliphate of Al Mamoun, and afterwards into modern Persian by Abou'l Maali, with the title 'Anwari Soheili,' and revised by Hassan Kashefi, the author of the Persian commentary on the Koran. The Arabic version, which is very elegant, was printed at Boulac in the time of Mohammed Aali Pasha.

And surely none will be found [however scrupulous]
Whose ears are averse from listening to such narratives,
Or who condemn the recital[1] of them on ordinary occasions.
Besides, if *intentions* constitute the merit of a performance,
And on *these* depends our being influenced by religious obligation,
What blame can attach to one who has composed anecdotes,
With the motive of conveying instruction, not deceptive display[2],
And sought therein the improvement of others, not mere fiction?
Nay, does he not thereby occupy the same position
As one who avows his assent to right doctrine,
And 'leads mankind in the path of rectitude[3]'?
However,

'For fondly cherished taste no praise I claim,
'Content if only unassailed by blame[4].'

---

[1] or 'reciters.' رواة is the plural participle of روى 'narravit.' Vid. Gol.

[2] تمويه is derived from the same root as ماء 'water,' and means 'the steeping of iron or brass in a metallic solution, to give it the appearance of silver or gold,' and hence 'deception by means of false display.'

[3] A quotation from the first Surah of the Koran, اهدنا الصراط المستقيم.

[4] This is a quotation from a poet who entreats his beloved not to reproach him for cherishing his passion however unavailing, saying that 'he will be content to relinquish all claim to a return of his love, provided that he is only exempt from blame on account of it.' Since the words هوى may mean 'taste' or 'caprice' as well as 'love,' Hariri employs this quotation to express that 'in acquitting himself of his self-imposed task he will be content to claim no praise, provided only that he is exempt from blame for thus indulging his taste.' The literal translation is, 'However I am content to bear my love (or 'taste') and to be quit of it without any debt upon me or to me;' *i. e.* 'without incurring blame or acquiring merit.' Compare note 3, pag. 286, on the idiomatic use of the prepositions على and ل to express respectively 'liability' and 'claim.'

And to God I trust for assistance in my undertaking,
For preservation from what is reprehensible,
And for guidance to all that leads right;
Since there is no refuge to be found but in Him,
And no help to be sought but from Him,
And no success to be obtained but through Him,
And no secure asylum but He;
On Him therefore I rely, and to Him I have recourse.

*** The following Makamah is placed first, because the incidents narrated in it led to the composition of the whole work, and the principal character is introduced at once to the reader, the narration being put into his mouth; whereas in all the rest Hareth is the narrator. The occasion of the composition of this Makamah is thus explained in Hariri's own words, according to Al Razi: 'Abou-Zaid was a mendicant Shaikh, of great eloquence, who often visited Basra. One day he came into the mosque of the Benou Haraam where I was praying, when it happened to be full of literary persons. He told us that the Greeks had captured his daughter, and that he was unable to ransom her; and we were so much moved by his eloquence that we granted him the desired relief. In the evening I had a party of friends at my house, to whom I related what had occurred, describing to them the eloquence and address of this mendicant; when some of them stated that on the same day they too had met with Abou-Zaid in other mosques, and that he had told a different story in each with similar eloquence and success. My admiration was so much excited by his wonderful versatility and powers of improvisation, that I began that very night the composition of the Makamah of the mosque Beni Haraam, in which I imitated his style, and represented him as narrating his own performance. As soon as it was finished, I read it to a party of friends. They expressed approbation of my performance, and reported it to the vizeer of Basra, who persuaded me to compose more on the same model.'

THE MAKAMAH

OF THE

MOSQUE[1] BENI HARAAM.

THE WORDS OF ABOU-ZAID OF SEROUG.

SINCE the day when I first equipped my camel,
And journeyed away from my wife and my children[2],
I was always as eager as the oppressed for deliverance
To make a visit in person[3] to the city of Basra[4],

[1] This mosque was in the street of the Benou Haraam, a tribe of Bedouin Arabs who had settled in Basra. Of all places of public resort mosques are the most frequented by mendicants, because almsgiving being a religious duty of Moslemin the claims of the indigent are most likely to be attended to by them there. The same was the case with the synagogues of the Hebrews. In the third Sat. of Juvenal, when a miscreant wishes to insult a passer-by by calling him a beggar, he says to him, 'In quâ te quæro proseuchâ?' and it appears from Acts, ch. iii., that lame, blind, and impotent persons used to sit in the porches of the temple in the early times of the Christian æra.

Observe that in the title of this Makamah, viz. 'The Makamah of the Beni Haraam,' there is an ellipsis of the word 'Mosque' before 'Beni Haraam' which is the genitive case of Benou Haraam.

[2] Literally, 'my planting.' Conf. Isai. lx. 21, נֵצֶר מַטָּעַי 'the branch of my planting,' and Ps. cxxviii. 3, 'Thy children shall be like olive-branches.'

[3] The phrase in the original is equivalent to ازور البصرة بعينى.

[4] This city is to be distinguished from the much more ancient Bosrah

The high repute of its remarkable sites[1] and learned men,
And the traditional renown of its shrines and martyrs
Having been confirmed to me by the united testimony of all
Who possessed accurate knowledge, or correctness in reporting:

---

in the Houraan, which is written by the Arabs بُصرى whereas Basra on the Tigris is written بَصرة.

'Basra,' the scene of this Makamah, and eulogized by Hariri, is comparatively a modern place; it was founded A.H. 15, by command of the Khaliph Omar, in order to interrupt the communication of the Persians, with whom he was then at war, with India, down the united streams of the Tigris and Euphrates. The river Ailah, which falls into the Tigris close to it, waters its gardens, and makes them so fruitful that it is reckoned one of the four earthly paradises by the Arabs, (the rest being the vales of Damascus, Shiraz, and Samarcand السغد.) It was remarkable during the Khaliphate for its population, and for the great number of its mosques. There was a celebrated market-place there, called Merbad, where poems and other compositions used to be recited aloud, a practice which gave rise to so much literary emulation, that the city became one of the most famous for learning in the East. Basra had a famous school of grammar, which rivalled that of Koufa; and Arab grammarians are divided into the two schools of the Koufiyans and the Basriyans. See the notes on the Makamah of Basra, pages 455, 456, &c. of this Volume.

[1] Literally, 'on account of the unanimous consent of the possessors of accurate knowledge, and authors of (correct) reports, concerning the peculiar excellencies of its remarkable places and learned men, and the celebrities of its places of resort (as 'the shrines of saints, mosques,' &c.) and its martyrs.' The words which seem in the translation to be coupled together somewhat incongruously, are placed in juxta-position in the original merely on account of their rhyme and alliteration, and not with respect to their meaning, and therefore cannot be expected to produce a pleasing effect in translation. أشهاد is the plural of شهيد, and means, 'martyrs to the faith of Islam,' such as fell in the early wars between the first Khaliphs and the Persians, and were buried and enshrined in Basra or its neighbourhood. These tombs were visited as objects of great sanctity; and the existence of such sites in their neighbourhood was regarded as

And I ceased not[1] to pray God to let me tread on its soil,
That I might enjoy the delightful prospect of it,
And to entreat Him to place[2] me within its precincts,
That I might be able to explore every quarter of it.

Now when good fortune had at last brought me to it,
And my eyes had surveyed it in every direction,
I found there whatever could fill the eye with cheerfulness[3],
Or beguile a stranger from the recollection[4] of his home.
So one morning, when the shades[5] of night were disappearing,

---

highly advantageous to the inhabitants, who could not fail to be benefited and blest by the saints whom they thus honoured; and was therefore an inducement to pious Moslemin to take up their abode or to sojourn there.

[1] The words ما زلت 'I ceased not,' are to be supplied here before اسال in the original from a preceding clause. See the third line of the translation.

[2] Literally, 'to make me to ride on its back.'

[3] or, 'coolness;' refrigeration being regarded by the Arabs as identical with refreshment and delight. Comp. pag. 213, note 1.

[4] Comp. Mak. xxix. (pag. 352, De Sacy), where, describing a Khan, he says, that 'the company there was so agreeable, and the place itself so pleasant, that any stranger would be inclined to make it his home, and to forget his native place however dear to him.'

[5] Literally, 'stains.' خضاب means primarily 'the stains of henna on a woman's hand,' and نصل is the verb used to express 'the disappearance or wearing off of these stains, when it becomes necessary to renew them.' We find the same metaphor used for 'the disappearance of the shades of night before the morning light,' in the Makamah of Damietta, in the words وسلت الصبح خضابه 'the morning was wiping off her dark stains,' *i.e.* 'those shades of night which were still mixed with her dawning light;' where the verb سلت is used, which primarily means 'to wash off the stains of henna.'

The henna here alluded to, is not the red henna applied to the nails,

And the bird of announcement[1] was calling to the sleepers,
I arose early to explore the streets of the town,
And to satisfy my desire of penetrating into the midst of it;
And by traversing it, and walking to and fro throughout it,
I was brought at last to a quarter remarkable for its sanctity,
And named after the tribe Benou-Haraam[2] who occupied it,
Which contained mosques[3] that were much frequented,
And fountains that were much resorted to,
And well-constructed buildings, and agreeable dwellings,
That possessed peculiar excellences and many advantages;

---

but the dark grey or lead-coloured, with which Oriental females dye the inside of their hands and feet, and other parts of the body. See note, pag. 402, on the lines,

'Her fingers that, with henna dight,
'Seem purple grapes in cluster bright.'

To the *red* henna applied to the nails there is possibly an indirect allusion in the Homeric epithet of 'morning,' ῥοδοδάκτυλος, since Homer was an Ionian, and the practice in question is of unknown antiquity in the East.

[1] Literally, 'the father of admonition.' The same bird is also called by the Arabs ابو اليقظان 'father of wakefulness.' For a number of similar epithets of different animals, see pag. 439, below. Conf. the Moallakah of Labid, line 61,

بادرت حاجتها الدجاج بسحرة لاعلّ منها حين هب نيامها.

'I begin with wine earlier than the cock crows in the morning,' &c.

[2] A tribe of Bedouins that, like many others in Baghdad and Basra, had left the desert and settled in a town.

[3] مسجد 'mezquitas,' the smaller mosques or 'prayer houses,' frequented by the inhabitants of particular quarters for the performance of daily prayers and ablutions; of which Basra contained a very great number. The word مسجد is to be distinguished from جامع 'a *cathedral* mosque' frequented by all the inhabitants of a city on the Friday يوم الجمعة. See pag. 452, note 2, below.

There[1] thy companions thou mayst choose[2]
From every class and kind;
For some there are who still devote
To pleasure all their mind,
And some, in true devotion's path
Who all their pleasure find;
Some choral music[3] loving best,
Some on Korân[3] to muse;
Some skilled to extract[4] from hardest books
The meaning most abstruse,

[1] These verses in the original are full of paronomasia, a species of alliteration, which the translator has attempted to imitate.

[2] Literally, 'in that place there is whatever you please to desire, religious or worldly, and neighbours who differ widely from one another in character and occupations.' معانى here means 'sentiments,' 'motives of action.'

[3] 'You will find one zealously devoted to [studying] the texts of the Koran, and another practised in the harmonies of musical strings.'

The name المثانى is sometimes, as here, applied to the whole Koran, either because it is constantly perused and recited, or because it is charged throughout with a *double* import, and contains both blessings for the righteous, and threatenings for the wicked. Sometimes the first chapter of the Koran (Surah Al-Faatahah) by itself is called by this name, (as in the Makamah of the Denar, see pag. 127, note 4), because it is more frequently repeated in prayers and exorcisms than any other, or because it is used as a form of thanksgiving.

The entire Koran is also called فرقان because 'it furnishes a distinctive criterion between right and wrong.'

The second مثانى of this clause in the original means 'double-toned musical strings;' see pag. 303, note 6, below.

[4] 'There is one mighty in eliciting and explaining the meanings of passages of books (especially the Koran), and another intent on relieving the enthralled.'

تلخيص is 'the complete exegesis of the full meanings معانى of sentences.' Both these words are technically used in rhetoric by the Arabs.

Some swift to extricate the mean
From hardship and abuse;
Some[1] who, though dear it cost their eyes,
No toil in reading spare[2],
And some who spare no cost that guests
The ready meal may share;

[1] Literally, 'there are many given to reading (recitation of the Koran) and many to hospitality.'

The verb قرأ means primarily 'to read the Koran قران aloud in recitative,' and hence 'to quote from the Koran.'

قرى on the contrary means 'to shew hospitality,' 'to furnish meals to guests.' See the Makamah of Koufa, (pag. 218, line 8,) 'How should a needy wretch furnish a hospitable meal?' وكيف يقرى

[2] 'The former (those given to reading) wear out eyes [with reading] and the latter (those given to hospitality) wear out broad dishes [in entertaining guests].'

Some commentators say that the meaning of the first part of this clause is, that 'there are those who read the Koran in a manner so plaintive and heart-stirring, as to move their hearers to tears of penitence, and thereby to wear out their eyes;' but it is more natural to understand it as referring to the injury done to the eyes of the readers themselves by constant application to study. 'Broad dishes' were necessary for the entertainment of guests among the Arabs, since for that purpose they ordinarily slaughtered camels or horses. Compare the xxvth Makamah (pag. 295, De Sacy, line 1) تشتكى كومى غداة اقرى 'The well-fed camels complained of the mornings of my hospitable entertainments,' (because many of them were slaughtered for guests to feast upon). Compare also pag. 578, De Sacy's Hariri; and the Moallakah of Amrou Al Kais, line 11,

ويوم عقرت للعذارى مطيتى فيا عجبا من كورها المتحمل
فظل العذارى يرتمين بلحمها وشحم كهداب الدمقس المفتل

'On that day I killed my camel to feast the maidens,
'(And how strange it was to see them carrying the saddle and trappings),
'They continued helping each other to the roasted flesh,
'And the delicate fat like the fringe of finely woven white silk.'

'Tis there that liberal arts abound[1],
And best of sages meet,
'Tis there that bounty's[2] liberal hand
Bestows her blessings sweet,
And there that beauty's tuneful band[3]
The hearer sweetly greet;

In the Lamiyah Al Agam, allusion is made to the same practice, with a play of words like that in the above passage of Hariri, the author praising the *beauty* of the women and *bounty* of the men of a tribe, by stating that the former kindled a fire in the hearts of lovers, and the latter caused a fire to be lighted on the heights, in order to announce that camels and horses had been slain for the entertainment of guests.

تبيت نار الهوى منهن فى كبد حرّى ونار القرى منهم على القلل

يقتلن انضاء حبّ لا حراك بهم ويسحرون كرام الخيل والابل

Which may be paraphrased thus:

'Tis there that *beauty* ever darts
'The *flame* of love to youthful hearts;
'And smitten lovers helpless lie,
'Or else *are doomed for love to die.*

'There *bounty* ever kindles high
'The *flame* of hospitality;
'And camel choice and stately steed
'Full oft *are doomed for guests to bleed.*'

[1] 'There is many a school of learning there (or 'many a learned man') to give instruction.'

[2] 'And many an assembly for beneficence, whose liberality is delightful to all;' (or, 'many a person who invites [others] to receive his bounty.')

[3] 'And many an abode wherein are unceasingly heard warbling the harmonious voices and songs of damsels so beautiful as to need no ornament.' Vid. Golium in verbo غنى p. 1738. Compare pag. 197, line 1.

'Where, thy goblets to supply,
'Tuneful beauties wait around,
'Warmed by glances of whose eye,
'Mirth and soft desires abound.'

And there thou mayst a playful friend[1],
Or prayerful, freely choose,
Improve[2] a wise man's company,
Or cups of wine abuse.

Now while I explored the streets and surveyed their beauty,
Until the westering of the sun and the approach of evening,
I observed a remarkably excellent and well-frequented mosque[3],
Where the people were discussing the interchangeable letters[4],
And coursing along as it were in the arena of controversy;
So I turned aside to them, intending to solicit[5] their bounty,

[1] Literally, 'Then join, if thou choosest, the prayerful, or have recourse to the wine-bins.'

[2] 'There thou hast the opportunity, released from any bridle of restraint on thy choice, of consorting with the clever and wise, or of addicting thyself to wine-cups.'

[3] 'A mosque remarkable for its advantages (*i. e.* its spaciousness, its fountains, &c.), and agreeable with respect to the character of the worshippers who frequented it.'

[4] 'Had entered on discussion about the letters of transposition.' He alludes to the substitution of Aleph for Waw in أحد (from وحد); the interchange of ء and ط in the conjugation of verbs beginning with ص; of ء and د in verbs that have ز for their initial letter; of Aleph and Yod in the termination of verbs that end in these letters; of Aleph and Wav in verbs like قول; &c.

[5] Literally, 'to beg rain from their نوء' or 'to look for rain from them, as from the نوء' *i. e.* 'to seek gifts from their bounty.' 'Rain' is here, as usual, a metonym for 'gifts;' and نوء [which primarily means 'the setting of one star and simultaneous rising of another (the Pleiades?) after which rain begins in Arabia,' and hence '*the* tokens of approaching rain'] is metaphorically used to express 'bounty.' In the forty-fourth Makamah (pag. 579, line 5, De Sacy) a hospitable man is represented as declaring that 'he was always ready to entertain guests, though all the world beside were

Not from any desire to learn their opinions on grammar;
But sooner than a person in haste can snatch a firebrand[1]
The calls of the Muezzins were heard summoning to prayer,
And the appearance of the Imaum[2] followed their call;
So that the discussion was necessarily interrupted[3],
And the people bestirred themselves to rise[4] and stand up.

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unwilling to do so,' which he expresses by saying, 'though the soil of the country has become dry, and the rising and setting of the stars of rain has been niggardly,' *i. e.* 'has not brought or been followed by rain as usual,' وضنّت الانوآء بالامطار.

There is a similar expression to this in the Aiyah of Ibn Fared, line 9, where he says, that the tears he shed for the absence of his friend were so copious that 'water would abound even if the rising and setting of the stars of rain had brought no showers in a year when drought had descended on the land.' جاد ان ضنّ نوء الطرف ان يسقط خيّ

[1] Compare the following verse:

وزائرٍ زار وما زارا كانّه مقتبس نارا

'A visitor who just comes and goes, as hastily as one snatching a firebrand.' Other phrases in the Makamat expressing 'an instant of time' are 'as long as a spark shines,' 'as long as it takes to point with the finger,' 'the time of saying No.' See pag. 248, note 1.

[2] *i. e.* 'the priest who leads the devotions of the worshippers in a mosque.' He stands on a suggestum منبر and the people in rows صفاً before him; and he sometimes faces them, when reading the Koran or preaching, and sometimes turns his back on them when praying towards Mecca, pag. 53, n. 1.

[3] 'The swords of speech were sheathed.' Conf. pag. 426, note 4, 'Then he sheathed his tongue like a sword.'

[4] Literally, 'the loops were loosed for standing up.' This and similar expressions in the Makamat are allusions to a practice of the Arabs in squatting on the ground, to support themselves in that position, in the absence of a wall to lean against, by either clasping their arms round their shins, or fastening a turban or garment round them so as to hold

And I was thus diverted[1] by the duties of devotion
From endeavouring to procure the means of maintenance,
And prevented by God's worship from seeking man's bounty.

But when our obligatory[2] prayers were finished,
And the congregation was about to disperse,
There came from the midst of them a man of sweet eloquence,
Who united with a graceful manner and address
Fluency of speech and consummate[3] power of rhetoric;
Who thus addressed us,
'O my neighbours, whom I preferred above my countrymen[4],

their legs and thighs together. When they rise up, this sort of loop is necessarily loosed. The position is neither graceful nor commodious, but natural enough in default of chairs. So in Mak. xvi. (pag. 179, De Sacy) فحلوا لي الحبا وقالوا مرحبا 'So they rose up to me (literally, 'they loosed the loops to me') and said, Welcome.' Mak. xvii. (pag. 198, De Sacy) ثم لم نلبث ان حللنا الحبا 'then we were not slow to loose the loops,' *i. e.* 'to arise.' Mak. xxxv. (pag. 346, De Sacy) ثم احتبى حبوة المنتدين 'Then he fastened a loop like the rest of the company,' *i. e.* 'he sat down with them.' See also Mak. xxxiii. (pag. 423, line 5, De Sacy).

[1] Literally, 'I was too much engaged in standing in prayer to seek to provide food for my maintenance.'

[2] الفرض are 'the obligatory and prescribed prayers and prostrations,' as distinguished from those of supererogation, نفل. See pag. 469, note 1, below.

[3] 'Eloquence like that of [the celebrated] Hassan of Basra.'

[4] Literally, 'the branches of my own tree.' In the Makamah of Holouan, pag. 395, note 3, Hareth calls his native land 'the place where his tree first sprouted,' (*i. e.* 'where he first grew up like a tree.') The speaker here means that since he had taken up his residence among the inhabitants of Basra in preference to remaining in his native country, he had obtained some claim to their regard and sympathy.

'And whose land I chose as my place of refuge[1],
'And whom I made my most intimate confidants[2]
'And the depositaries[3] of my every secret,
'And whom, both in my presence and in my absence,
'I have constituted[4] my only provision and resource,
'Know that the garb of truth is brighter than robes of pomp,
'That the disgrace of this world is lighter than that of the next,
'That real religion is to give sincere counsel to others,
'That the indication of true faith is to guide others aright,
'That he whom we consult is the depositary of our confidence,
'That he who solicits our guidance has a right to our advice,
'That a brother is he who reproves thee, not who excuses thee,
'And that a real friend is he who tells thee the truth,
'Not he who always allows that thou art right.'
And those present replied, 'O most affectionate friend,
'O thou who hast been our most beloved companion,
'Tell us the hidden meaning of thy ambiguous words,
'And the real purport of thy concise address to us;
'And as for that which thou desirest from us,
'It shall speedily be fulfilled, however difficult it be[5];

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[1] Literally, 'the scene of my Hegira.' An allusion to the retreat of the prophet, when he took refuge from the persecutions of his countrymen, in the city of Yathreb, called from that time 'Medina of the prophet.'

[2] كرش 'the stomach of a camel that contains the cud,' metaphorically means 'the depositary of one's thoughts,' 'a confidant.'

[3] عيبة 'a wallet,' is used metaphorically in the same sense as كرش. The phrase is quoted from an expression of Mohammed about the Ansari, who accompanied his retreat to Medina.

[4] 'Whom I took as a provision for my presence and my absence.'

[5] ولو اعجز is equivalent to ولو اعجزنا نجزه 'Though the accomplishment of it almost foil us,' 'surpass our power.' These words are omitted in many MSS.

'For by Him who conferred thy friendship upon us,
'And made us of thy sincerest wellwishers,
'We will not fail to give thee our best advice,
'Nor withhold from thee our aid or protection.'

And he replied,

'May you be rewarded with good and saved from evil;
'For you are men from whom no insincerity ever proceeds,
'And of whom no companion ever has cause to complain,
'By whom no reasonable expectation is ever frustrated,
'And from whom no secret need ever be concealed.
'I will tell you at once what distresses my breast,
'And consult[1] you on that whereby my patience is overcome:
'Know then that while my means were straitened[2],
'And while fortune continued to be averse from me,
'I was sincere[3] in my purpose of covenant with God,

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[1] 'I will ask your decision, as on a point of canon law;' the question which he proposes being of that kind, viz. by what means he might purge himself from the guilt contracted by having indulged in strong drink contrary to the Moslem law. From the verb here used the word 'Mufti' is derived. Observe that one of the names of wine used in the following passage is قهوة which was afterwards appropriated to coffee, and is derived (according to Abd Al Kader, see De Sacy's *Chrestom.* pag. 180, and 226) from قها 'fastidire fecit;' coffee, like wine, producing disinclination to food. Some however of the admirers of coffee among the Moslemin called it Kihwa instead of Kahwa, in order to distinguish its name from that of wine.

[2] Literally, 'when my flint refused to give sparks;' *i. e.* 'when I was like a flint that refused to give sparks,' *i. e.* 'indigent and therefore unable to be bountiful.' See pag. 58, note 1.

[3] The law in the Koran against drinking wine is not so explicit as the strictness with which religious Moslemin abstain from it might seem to imply. The prohibition is contained in various passages scattered through different chapters, which vary in import and distinctness, and are said to have been revealed to Mohammed at different periods in order to meet

'And gave Him the pledge of a solemn vow,
'That I would never buy wine, nor carouse with companions,
'Nor quaff strong drink, nor array myself in drunkenness;
'And yet my misleading propensity and deluding appetite
'Seduced me to enter the company of profligates,

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the increasing exigency of the case. They are all collected and discussed by Al Beidhawi in his commentary on the first of them which occurs in the Surah Al Bakara, verse 216 (pag. 16, Freitag). He there says, that 'the first revelation on (this subject) made to the prophet was that which occurs in the 16th Surah, verse 69 (pag. 140, Freitag). ومن ثمرات النخيل والاعناب تتخذون منه سكراً ورزقاً حسناً ان فى ذلك لآية لقوم يعقلون. 'From the fruit of the date palms and from grapes, ye shall obtain an inebriating liquor, as well as excellent nourishment. Verily herein there is a sign to the intelligent,' *i. e.* 'there are many combinations of good and bad in the world, and as God often brings good out of evil, man often turns his good gifts to evil purposes; for intance, they pervert grapes and dates, which eaten in their natural state are good, by distilling from them a pernicious drink.' This passage being misunderstood or unnoticed by the followers of the prophet, they continued to drink wine, until Omar and other leaders of the sect observing it to be abused, requested of the prophet a further decision on the subject, telling him that wine was clearly prejudicial to the understanding. The verse in the Surah Al Bakara (above mentioned) was thereupon revealed to the prophet, viz. يسالونك عن الخمر والميسر قل فيهما اثم كبير ومنافع للناس واثمهما اكبر من نفعهما. 'They will ask thee about wine and [casting] lots. Tell them there is guilt in both, and also some advantages to men; but the guilt in both is greater than the advantages in them.' This too gave rise to a difference of interpretation and practice, some drinking and some abstaining. Frequent excesses were committed, (although there was another revelation in the words لا تقربوا الصلوة وانتم سكارى 'Ye shall not engage in prayer when inebriated,') until Omar besought a farther and more explicit revelation on this subject, which was given in the words of the 5th Surah, verse 92 (pag. 61, Freitag), 'O ye who believe, know that wine, and lots, and images, and arrows for divina-

'And there to pass[1] round among us flagons of wine,

tion are an abomination of the work of Satan; therefore avoid them, that ye may prosper; for Satan seeketh to put enmity and hatred among you by means of wine and lots, and to prevent you from remembering God, and from prayer. Will ye not therefore abstain from them?' الخمر والميسر والانصاب والازلام رجس من عمل الشيطان فاجتنبوه لعلكم تفلحون انما يريد الشيطان ان يوقع بينكم العداوة والبغضآء فى الخمر والميسر ويصدّكم عن ذكر الله وعن الصلوة. This was the *final* decision; yet even this does not seem to forbid the use of wine in moderation, though it certainly is understood in that sense by strict Moslemin, who have always rigorously abstained from it, unlike the reprobate Turks of the present day, who are much addicted to arrack of dates. A strong feeling on this subject is indicated in the present Makamah, as well as at the conclusion of that of Damascus, where Hareth expresses repentance for having entered the saloon of a wine-shop (deskerah), though he had not drunk there. Accordingly, poems written in praise of wine by the Arabs have almost always a mystical sense. The Persians are much less rigid in this respect than the Arabs. The wine of Shiraz is highly celebrated, and the praise lavished upon it by Hafiz is often too explicit to be only metaphorical. Thus there is an Ode of his beginning, 'Cup-bearer, bring wine. Dismiss sullen and fruitless objections; and since the passing breeze reminds thee of the short duration of youth, drink wine, the medicine of the soul, which removes care from the breast of youth. In comparison thereof all else in the world is vain; for soon there will be nothing of us left,' &c.

[1] This word عاطى (3rd conj. of عطى) means to pass (a cup) from one to another, a method of drinking particularly objected to by Moslemin, who connect the idea of it with wine-bibbing; as we find in the anecdote spoken of at the end of the note on coffee, (pag. 47), where this expression is used, يتعاطونه على هيئة الشراب, 'passing it (the coffee cup) about among them, after the manner of wine.' In the Makamah of Tenese (pag. 548, De Sacy) we find the verb تنازع in the same sense. لنتنازع كاس الكميت 'that we may quaff a cup of wine together,' where the commentator explains the verb by لنتعاطى 'to pass between us.'

'And lay aside restraint[1] and suck[2] the juice of the grape,
'And indulge freely in intoxicating potations[3],
'With no more thought about repentance[4] than about the dead.
'Nor was I content with having[5] done once as I tell you,
'In yielding obedience to the Father of Evil[6],

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[1] وقار answers to the English term 'respectability.'

[2] Literally, 'to suckle myself with strong wine,' 'the liquor which wounds.'

[3] Literally, 'to ride the back of red wine.' The word كميت is applied both to a dark bay horse, and to dark red wine; hence the metaphor above is peculiarly applicable to this name for wine, and means simply 'to indulge in it without restraint;' just as we say in English, that a 'man rides his hobby,' when he persists in a favourite notion or pursuit.

[4] Or, 'reformation and amendment.'

[5] Literally, 'Nor was I content with this once of yours;' *i. e.* 'this once that you are already acquainted with, and that I have told you of:' بهاتيكم is very well explained by a commentator as follows: هاتى بمعنى هذا وكم خطاب للحاضرين. He means that his guilt was not the simple one of inebriation; but that this offence was aggravated, in his case, by its being a relapse after good resolutions and vows of amendment, and by its being committed on the eve of the sixth day of the week (يوم الجمع) the Mohommedan sabbath, which, as appears from a passage of the Koran quoted above, would be a most grievous sin in the eyes of a Moslem. In the following counsel offered by Abou-Zaid to this anxious penitent, he assures him that if he will adopt the method of atonement which he recommends, even his relapses, if repented of, shall be forgiven.

[6] Literally, 'Father of bitterness,' an epithet of the devil, of the class called كنية or 'metonym;' like Abou-Zaid. For more information on 'metonyms' among the Arabs, see a note on a passage in the Makamah of Koufa, where Abou-Zaid says that 'he had no son Zaid with reference to whom he was called Abou-Zaid,' his name being as deceptive as the rest of his character.

'But even indulged[1] in old wine on a fifth day of the week,
'And became[2] inebriated[3] therewith on our holy[4] eve.
'And, behold, I now avow[5] contrition for my neglect of piety,
'And am very penitent for having given myself to wine,
'While I greatly dread the consequences of my broken vow,
'And openly confess my transgression in quaffing[6] the strong[7].
'Is there then, my friends, any atonement that you know,

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[1] or, 'addicted myself to.'

[2] or, 'passed the night;' but this verb, as already stated, often signifies simply, 'to *continue* in any state,' whether by night or day.

[3] Literally, 'cast down by wine made from white grapes,' another of the various epithets of wine; so in the Makamah of Wasat (pag. 360, lin. 1, De Sacy), صرعى بنت خابية '*cast down* by the daughter of the wine-cask,' *i.e.* 'overcome of wine.'

[4] Literally, 'the distinguished' or 'excellent eve:' غرا signifies 'conspicuous,' and hence, 'remarkable and distinguished in excellence,' and is used here just as 'good' is by us applied to 'Good Friday,' in the sense 'holy.'

[5] Literally, 'I am open in my sorrow for neglecting religious duty,' *i.e.* 'I avow it openly.'

[6] عب means 'to drink long draughts without stopping to take breath;' 'to gulp down.'

[7] سلاف is the last of the seven names of wine that occur in this passage; it means properly that which is made from the juice that runs from a heap of grapes that have not been prest except by their own mutual weight, which is accounted the best and richest, and has no flavour of the skins in it. The other names of wine here used are صهبا, خندريس, مدام, قهوة, عقار, كميت, which all have particular significations stated in the above notes, but are used here merely to denote 'wine,' by way of elegant variety; for with the Arabs, unlike the Hebrews, it is regarded as an unpardonable puerility and defect in style to employ the same words repeatedly without variation of sense within a short space.

'That may remove my guilt far away from me,
'And bring me near again to my Lord?'
Now when he had thus explicitly[1] unfolded his narration,
And given vent[2] to the complaints of anxious grief,
I said to myself, 'Abou-Zaid! this is thy opportunity[3],
'Now, therefore[4], prepare[5] thyself for vigorous exertion:'

[1] Literally, 'when he had loosed the knot of his speech,' *i.e.* stated his case *explicitly*. انشوطة, means 'a knot easy to unravel.'

[2] Literally, 'had satisfied his desire,' 'done what he wanted' (viz. to state his distress and beg for information as to the course he should adopt); الوطر is equivalent to the more ordinary word الحاجة, and the phrase قضى الوطر or قضى الحاجة expresses 'to perform any of the ordinary and necessary functions of life,' and is used here metaphorically, weeping and complaining not being of that class.

[3] Literally, 'thy opportunity for the chase,' a metaphor constantly used in this book for the artifices by which Abou-Zaid deceived his hearers, and obtained relief from them, which resembled the artful designs by which hunters inveigle their prey. So, in the next Makamah (that of Sanaa), 'E'en lions I dare to assail in their lair,' by which he means, that he had cajoled even the most rich and powerful men, and brought them to do what he wished, by his artifices.

Abou-Zaid, on hearing the above inquiry addressed to the people in the mosque, perceived that by a well-devised tale he might turn the circumstance to his own advantage, and make the enquirer imagine that by relieving him he would be atoning for the sin for which he was so penitent; he thereupon roused himself, and indited the following lines.

[4] 'Now therefore,' such is the sense of the particle ف in this place. It is a conjunction of such varied power in the Arabic language, that it is almost worth while to read the Makamat in the original only for the sake of observing with what dexterity it is employed by Hariri.

[5] Literally, 'turn up thy sleeves from thy hand and thy vigour;' the usual action of the Arabs in preparing for action, eating, &c., just as it is among us of one preparing for self-defence. There is a curious anecdote of Merouan, the last of the Kaliphs of the race of Beni Omai, who preceded

So I sprang up from my seat, like a brave champion,
And started forth from my row[1] like an arrow,
And said[2]—
'My most illustrious friend[3], in noble rank,
'And high distinction proudly eminent,
'Who seekest one to guide thee to a path
'That may thy final happiness[4] ensure;
'Thou soon wilt find[5] a cure for thy distress,

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the Abbasides. 'He was so fond of the kidneys of sheep, that whenever a sheep was served up to him, he was so impatient to eat the kidneys that he did not wait to 'turn up his sleeves,' but at once plunged his hand into the fat of the intestines to pull them out; and thus at his death left behind him three-thousand shirts, the sleeves of all of which were stained with the fat of kindeys.' The verb شمر is also used of gathering up the gown from the legs and feet in order to run.

[1] صف is the name for the 'rows' in which Moslemin arrange themselves in their mosques while the service is being performed by the Imaum; and it will be remembered that the incident here recorded took place in a mosque, and immediately after the performance of the public prayers, so that Abou-Zaid was in one of these 'rows of people.' The Koran declares that at the Judgment all the world will appear صفا صفا, *i.e.* in rows, before the Judge.

[2] This poem, as being descriptive and didactic, is translated into blank verse. In the original the rhyme throughout is دا 'da.'

[3] Literally, 'O noble personage, who art advanced in dignity and distinction,' a courteous form of address to a stranger. The word سودد 'distinction,' occurs also in the Makamah of Sasaan (vid. pag. 667, lin. 9, De Sacy), in the passage, 'Thou hast shown me [the path to] real distinction.'

[4] Literally, 'right guidance whereby to be saved (or whereby to be made prosperous) tomorrow,' *i.e.* 'hereafter,' viz. 'direction to some method of atonement for guilt contracted.'

[5] 'Know that I have a cure for that in consequence of which (whereby)

'The sore remorse that robs thee of repose,
'If thou'lt but listen[1] while I tell of ills,
'That left me plunged in dire perplexity.
'Know then, Seroug[2] was once my dwelling-place[3],
'Where purest faith[4] is practised and professed;
'I there was wealthy, honoured, and obeyed;
'My house a hall[5] of hospitality,
'And all my goods expended[6] on my guests;
'Their liberal praise by generous acts I won,
'And by unceasing bounty[7] still retained;

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thou hast been made to pass the night in wakefulness.' Here the verb بات has the strict sense of 'passing the night.' The word بيت 'a house,' is derived from it, as a place for pernoctation. علاج means 'a medicine or remedy [for distress].' The clause resembles a passage of Æschylus, *Prom. Vin.* 257: τὸ ποῖον ἐνρὼν τῆσδε φάρμακον νόσου; where νόσος is also used metaphorically.

[1] Literally, 'then listen to it—a strange tale that left me perplexed,' (or 'turning the head about,' 'looking this way and that' in perplexity).

[2] A town in Mesopotamia, much exposed to the ravages of the Greeks, who being at that time (under the latter Byzantine empire) in possession of Asia Minor, used to make incursions upon the Moslemin.

[3] Literally, 'I was one of the dwellers in Seroug, [who are] people of religion and rectitude, *i. e.* excel both in faith and practice.'

[4] or, 'distinguished,' the passive participle of the verb from which سودد is derived, vid. note 3, pag. 53.

[5] 'A place for the gathering of guests;' مربع is properly 'a spring-residence.'

[6] Literally, 'let out freely' (to pasture); a word primarily applied to camels, and here signifying 'expended freely.'

[7] Literally, 'and I also preserved my reputation [for generosity] by [fresh] bounty;' *i. e.* 'I persevered in the charitable course that I had begun.'

'Nor cared[1] to hoard my gains, but spent them all
'With lavish hand, in large munificence;
'And, though the sordid quench that welcome light,
'A beacon-fire I ever kindled high[2],

[1] أبالى is the 3rd conjugation 1st pers. fut. from بلا. The clause means literally, 'While I cared not for [my] treasures that were dissipated in liberality and munificence,' *i. e.* about their being spent in that way, 'I was perfectly willing for them to be so spent.'

[2] Literally, 'I kindled fires on heights (high stations), though the sordid extinguish such fires; and all hopers (all who looked for assistance from me) found in me a refuge and resource.' يفاع is 'any elevated position, like the top of a hill.' The meaning of this passage is, that he was constantly ready to exercise hospitality, and even kept a fire burning on a height near his house to guide benighted travellers towards it, and to betoken to them the good reception which they would meet with on arriving there. Allusions to this hospitable custom occur frequently in Arab writers. A line has already been quoted from the Lamiot Al Agami in illustration of another matter, which also applies to the present subject, viz.

تبيت نار الهوى منهن فى كبد حرّى ونار القرى منهم على القلل

'The flame of love for those (the women of the tribe) continues ever burning in the hearts [of lovers] just as the *fire of hospitality* (the fire kindled to announce a hospitable meal) continues to be kindled by these (the men of the tribe) on the heights.'

In the collection called Hamasa, there is an ancient poem by one Samuel Ibn Adiah, a Jew, who says in praise of his own nation,

وما اخمدت نار لنا دون طارق ولا ذمّنا فى النازلين نزيل

'And our fire (beacon-fire) is never extinguished from the wayfarer by night (*i. e.* never fails to direct his steps to us); nor does any of the guests who come to us find fault with us,' (for our not receiving him well enough).

The Jews in all Mohammedan countries have always well deserved this praise; for of all classes and sects they are the most courteous in their

'That guided wanderers to find in me
'Their best resource, and refuge most secure:
'For none complained[1] that, when they sought my aid,

reception of strangers whether of their own faith or not, and uniformly refuse reward.

In the Makamah of Teflis, Abou-Zaid, speaking of past times when he was in a state of prosperity, says,

وبحمد السارون نيراني

'And oft my hospitable light
'Was blest by wanderers at night;'

i. e. by benighted wayfarers.

In the Makamah of Sasaan, Abou-Zaid, promising his son that if he comply with his parting advice he will be rich enough to exercise extensive hospitality, says, 'The smoke of thy hospitality will arise.'

In the forty-fourth Makamah (pag. 578, De Sacy), Hareth says that, 'he repaired towards a fire that was lighted on a hill, and told of hospitality;' *i. e.* 'promised it to wayfarers;'

نار تضرم على علم وتخبر عن كرم

Presently after he is welcomed by one who tells him that he is constantly engaged in providing the flesh of fat camels for guests, and on going in he finds a number of travellers who had arrived regaling themselves upon it.

[1] Literally, 'No thirsty man looked for rain to the flash of my lightning, and returned (went away) complaining still of thirst,' &c. An exceedingly idiomatic passage, and very difficult to render adequately in another language, without much circumlocution. 'Rain and dew' are constantly used as synonymous with bounty, by Oriental poets. Lightning from a cloud (except in certain seasons of the year) betokens rain, and so became a metaphor for the signs of bounty and liberality; and the passage therefore means, 'No needy person who observed the tokens of my bounty (*e.g.* the fire lighted on the height) was disappointed in his expectations, or found that in looking to me for aid, he had as it were been looking for showers from a summer cloud, whose flashing gleams falsely portended rain.' In other words, 'My liberality was uniform, and never disappointed those who had reason to expect it.'

In all warm countries, in summer, especially on the coast, there is

'They "vainly looked for showers to slake their thirst,
'To summer-clouds, whose lightning falsely gleamed;"

frequently a constant play of sheet-lightning in the evening, which does not betoken any rain; whereas lightning observed in other months is an almost sure presage of it. The verb شام peculiarly signifies, 'to observe clouds and the lightning flashing from them, in order to detect the probability of rain;' and, unless the observer (شائم) was an experienced one, he was very likely to be deceived. To this we find allusions in various passages of the Makamat. Abou-Zaid says to the pilgrims in the Makamah of Ramleh, vid. translat. infra,

'Regard not *every* cloud whose flashes gleam,
'Though charged with copious store of rain it seem;'

i. e. 'Live in tranquil contentment, and do not be constantly in quest of bounty from others, who may possibly disappoint thy expectations, just as clouds do not always give rain when lightning gleams from them.'

In the Makamah of Holouan, he says with respect to fortune,

'When her rain-portending flashes
'Lighten with fallacious glare,
'Trust them not—They falsely promise
'Showers we vainly hope to share.'

In the Rahabeian Makamah (pag. 121, De Sacy), he says, 'Observe well, and do not look for rain at every sort of lightning; sometimes there is lightning wherein are bolts of destruction:'

وتبصر ولا تشم كل برق ربّ برقٍ فيه صواعق حينِ

In Makamah xxxiv. (De Sacy, pag. 432, lin. 6), ولا سح لها رعد, 'the thunder of their promises gave no rain.'

In Makamah xl. (pag. 524, lin. 10), 'He sent me back more disappointed and foiled than one who observes *light* flashes [of lightning] in the month of August,' (and thinks they betoken rain)

وردّني اخيب من شائم برقاً خفا في شهر تمّوزا

(literally, in the month of Tammuz). The lightning in the evening in the

'Or that[1], whene'er my proffered boons they claimed,
'They "struck[2] on flints that failed to yield a spark:"

summer months is of the sort called here 'light,' *i. e.* harmless sheet lightning which does not indicate the approach of rain.

[1] Literally, 'And no seeker of fire (no one who wanted fire) tried to strike a light from my flint (me as a flint) and failed to obtain a spark;' another idiomatic expression, implying the certainty with which he fulfilled the expectations of those who looked to his bounty for aid. It may be paraphrased thus, 'No one who in need applied to me for bounty, found me niggardly and unimpressible by solicitation.' رام قدح زندى means literally, 'desired (or 'sought') the eliciting of fire from my shaft,' *i. e.* 'sought to elicit a spark from it by friction;' for anciently the flint and steel were not used for that purpose, but a spark was obtained by the sharp friction together of two shafts of a species of dry and hard wood, each of which was called زند. The nearest approach however that can be made to the sense of the passage in a translation, is by rendering زند 'a flint,' which is in more familiar use for the same purpose. قدح is explained by Shereeshi استخراج نار, and اصلد by اصلد الرجل اذا صلد زندة, *i. e.* 'the verb اصلد is used of one whose shaft fails to produce a spark by friction.'

The form of expression, 'no one sought fire from *my* flint and failed,' instead of 'no one sought to obtain fire from *me as* from a flint, and failed,' is not uncommon in Arabic or in Hebrew.

Thus when he says, in the Makamah of Teflis, 'the stroke of fortune felled *my* tree,' he means 'it felled me down like a tree.' When he says, 'no one looked to *my* cloud for rain, and went away athirst;' he means, 'no one looked to me for aid, and failed;' or, 'no one found his expectations from my bounty disappointed, as though he had expected rain from a cloud which gave none.' And again, when the Psalmist says, 'Thou hast made *my* mountain to stand strong;' he means, 'Thou hast made *me* to stand strong like a mountain which is immoveable.'

[2] Or more literally, but less intelligibly,

'They sought for fire from *shafts* that gave no spark.'

زند being, as stated in the last note, 'one of two shafts of hard wood, which the ancient Arabs rubbed together for the purpose of obtaining fire.'

'But, while[1] my fortune smiled, I still appeared
'To all around a source of affluence[2];
'Though soon[3], alas! my lot was doomed to change;
'For lo! a feud[4] with foreign foes appeared,
'And God permitted infidels of Roum[5]
'To seize our lands and dwellings, and enslave

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[1] طالما, which here means 'while,' 'so long as,' frequently means in this book 'how often!' See the Makamah of Sanaa.

[2] Literally, 'as long as the times (fortune) assisted, favoured [me], I ever became an assister [of others].' The verb اصبح, which properly means 'to arise in the morning,' is used here, as often, simply in the sense 'to become,' or 'to be;' just as بات, which properly means 'to pass the night;' 'to remain all night [in any state],' is used to mean simply 'to continue,' or 'to be in any state.'

[3] 'But God determined, decreed, to change what he had accustomed me to.'

[4] 'He caused the Greeks to make a descent upon our land, after an hostility or animosity that had been produced' (literally, 'generated'). This event is again alluded to in the Makamah of Mecca (vid. pag. 162, De Sacy), where Abou-Zaid being asked about his country, replies,

سروج داری ولكن كيف السبيل اليها
وقد اناخ الاعادی بـهـا واخنوا عليها

'Seroug is my abode; but how can I resort thither, seeing that the enemy have settled in it, and committed ravages upon it?'

[5] 'Infidels of Roum.' روم 'Roum' was the name by which the Arabs anciently called all the Christian inhabitants of those countries which had formed the Roman Empire. In the above passage it denotes the Christians of 'the lower Roman Empire' (the capital of which was Constantinople), who were mostly Greeks. The Arabs in the present day apply it only to the Greeks of the Turkish empire; while they denominate European Christians by the term Frangi or Afrang, (*i.q.* Frank.)

'The families of all who there professed
'A simple[1] faith in Allah's[2] unity.

[1] Literally, 'So that they took captive the families (حريم 'Hareem' means either 'the whole family, wives, slaves, and young children,' or 'a wife' alone, if there be no children or servants) of all whom they found there believers in the Unity of God,' (*i. e.* all whom they found Moslemin). The Unity of God is a tenet on which Moslemin especially value themselves, making it the chief article in their confession of faith, and accusing the Christians of holding the plurality of the Deity. On that account Christians are constantly called in the Koran and Moslem histories مشركين, *i. e.* 'those who make others equal with God, and give him associates who are equal with him.' The Messiah, who is always spoken of with the greatest respect in the Koran, is constantly represented there as asserting his inferiority to God, and disclaiming the equality which his followers would attribute to him. And in the authorized tradition of the ascent of Mohammed into the seventh heaven, called معرج النبى, the latter is represented as conversing with the Messiah in the first heaven, and being told by him that he lamented over the error of his own sect in exalting him to equality with God. Accordingly, Moslemin say that Christians misunderstand the Gospel, and especially the declarations of the Messiah with respect to his own personal dignity, asserting that he meant to claim sonship and equality with God only in the same sense that all mankind may, as created by him and partaking of his image and likeness; but that nevertheless he was a prophet of the first class, and endowed with a most extraordinary degree of the Divine spirit and power. Some of the most remarkable passages in the Koran on this subject are the following: Surat v. in fine, "When God shall say unto Jesus, the son of Mary, at the last day, 'O Jesus, son of Mary, didst thou say to men, Take me and my mother for two Gods beside God?' he shall answer, 'Praise be unto thee! it is not for me to say that which I ought not. If I had said so thou wouldst surely have known it; I have not spoken to them any other than what thou didst command me,' namely, 'Worship God, my Lord and your Lord:'" Surat v. in medio, "They are surely infidels who say, 'Verily, God is Christ, the son of Mary;' since Christ says, 'O children of Israel, serve God my Lord and yours; whoever shall make another equal with God, God shall exclude him from paradise, and his habitation shall be hell fire:'" Surat iv. in

'They took whate'er[3] was mine of great or small;
'And since that day an outcast[4] I have been,
'Still roaming far and wide, and craving[5] aid

fine, "Verily, Christ Jesus, the son of Mary, is the apostle of God. Believe therefore in God and his apostles, and say not, 'There are three Gods;' 'Christ doth not disdain to be a servant to God,'" &c. It seems probable that there was a blasphemous sect of Christians at that time who held the Trinity to be composed as intimated in these passages, and, if that were not the case, the worship paid by Papists in the middle ages to the mother of the Messiah might easily suggest such an idea to the adversaries of Christianity. The Jews were also included by Mohammed under the name of مشركين, as we find in a passage in the 9th Surat, where they are accused of regarding Ezra as the son of God. This, however, was erroneous; they only pretended that that prophet was raised to life after having been dead an hundred years, in order that he might dictate the Bible to scribes.

[2] The translator has here introduced the Arab name of God, in allusion to the confession of faith referred to, viz. لا اله الا الله 'There is no God (object of worship) but Allah;' which is the watchword of Moslemin, and in reference to which they call themselves موحدين, or 'Unitarians;' a name which is also claimed by the Druses of Syria, of whom however it must be stated that the only God whom they acknowledge is Hakem bi Amrihi, an insane Caliph of Egypt, who lived about 300 A. H., and a full account of whose excesses is to be met with in all Mohammedan histories.

[3] Literally, 'they gathered together [as booty].'

'Whatever I had therein that was concealed or visible,' *i. e.* coin, stores, and household furniture, which were hidden from the public gaze, and possessions without doors, as cattle, horses, camels, implements of husbandry, and crops.

[4] 'So that I was flung as a vagabond and outcast in the countries.' The word طوح occurs at the beginning of the Makamah of Sanaa, where we read, 'The vicissitudes (lit. flingings) of the times *flung* me to Sanaa in Yemen.'

[5] 'To ask bounty of people *after having* before conferred it;' *i. e.* '*instead of* bestowing it as I had been wont to do.'

'From those who once besought it at my hand,
'And sunk[1] so deep in hopeless indigence,
'That death I now should deem a welcome boon;
'Nay more—The same disaster[2] ruinous,
'That scattered from me all that cheered my life,
'Has stolen too at one fell swoop away
'My only daughter, whom they captive led,
'A ransom claiming that I cannot pay.
'O look then on my woe[3], and stretch thy hand
'To save me[4] from this worst calamity,
'This foulest wrong, by adverse fortune wrought,
'And aid me to redeem[5] my child from thrall.
'For if to Pity's[6] call thou'lt lend an ear,

[1] 'And now there is seen in me a poverty on account of which I long for destruction.' خصاصة means primarily, the condition of a private person (ἰδιώτης), and hence 'straitness of means.'

[2] 'The same disaster whereby the sum total of my comforts was dissipated also carried captive my daughter, whom they made a prisoner for her to be ransomed.' He means that since a ransom was the object of the enemy in carrying her captive, it was not likely that he should have enough to satisfy them, since all he possessed was taken away from him at the time of her capture.

[3] 'Then consider well so as to make thyself acquainted with my hard case.'

[4] 'And assist me against fortune that has oppressed and outraged me.'

[5] فَكّ means primarily 'to unloose a tie or knot.'

[6] 'For thereby (by the merit acquired by this act of charity) his guilt shall be wiped away from him who has rebelled, and for this, the repentance of him who thus devotes himself shall be accepted (by God);' literally, 'repentance will be accepted from him who thus devotes himself,' and this (act of charity) shall be atonement even for one who has transgressed (gone aside), after having been in the right way.' مرد is especially used of

'And Mercy's hest devote thyself to obey,
'Thereby thou shalt a full remission gain

'rebellion against God,' and مريد is an epithet of the devil. زاغ is 'to decline or go aside from the right way,' as اهتدى is 'to proceed in the right way.'

It is a leading doctrine of Moslemin, that almsgiving and assistance of the distressed is one of the surest methods of securing the divine favour. In the first sentence of the Surat of Al Bakara, and beginning of the Koran, we read thus: 'They who believe in things unseen (الغيب), and observe the appointed prayers, and give alms of what God has bestowed upon them, and believe in the Koran and the prophets, in the day of judgment, are under the guidance of their God, and are the truly prosperous and happy men.' We find a trace of the same doctrine in many passages of scripture quoted in the Sacramental service of our Liturgy, and in the address of Daniel to Nebuchadnezzar: 'Wherefore, O king, break off (rather as Gesenius renders פְּרַק 'redime,' atone for) thy sins by almsgiving (צְדָקָה is the same as the Arabic صَدَقَة eleemosynæ), and thy wickedness by mercy to the poor, that they may be a lengthening of thy prosperity.' Similarly, in the 'Wisdom of Jesus Ben Sirach,' we read, ch. III. 30, 'As surely as blazing fire is put out by water, almsgiving will atone for sins,' 'πῦρ φλογιζόμενον ἀποσβέσει ὕδωρ, καὶ ἐλεημοσύνη ἐξιλάσεται ἁμαρτίας.' In Makamah xvi. (De Sacy, pag. 18), we find the same idea: 'The most excellent of offerings to God (Corban) are the relievings of distresses [of others], and the surest means of salvation, charities to the needy.' انفس القربات تنفيس الكربات وامتن اسباب النجاة مواساة ذوى الحاجات. Similarly Abou-Zaid tells one who had been liberal to him, that 'as to-day he was clothed in his thanks, hereafter he should be dressed in the white vestments of paradise' غد سيكسى سندس الجنة, (vid. pag. 3, De Sacy, liii. 4).

The verb تزهد means, 'to devote oneself to the performance of religious duty, as that of fasting, prayer, or almsgiving. زاهد is a 'devotee,' or 'ascetic.'

'Of errors past, and if to good resolves
'Relapse succeed, and bring thee fresh remorse,
'Repentance shall renewed acceptance find.
'And though in verse[1] my counsel I've exprest,
'Reject it not as vain; for e'en in verse
'I oft enforce the words of timely truth.
'Then gladly welcome[2] this sincere advice,
'With gratitude to one who thus would guide
'Thy steps in wisdom's path; and freely[3] give
'Whate'er of recompense thou hast at hand,
'That so thou may'st my thankful praises win.'

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[1] Literally, 'and although I have thus been inditing poetry, I have, nevertheless, been giving utterance to what will lead [thee] right.' He thinks it necessary to apologize for his verses, as if it were generally thought that poetry could not possibly be of good tendency, or otherwise than pernicious, an opinion maintained by many strict Moslemin, on the ground of a passage in the Koran in the 26th Surat, 'And as for the poets, those who follow them are in error (go astray); dost thou not see that they roam through all the valleys like men distracted? that they all speak and act inconsistently, except those who believe and do good works, and remember God constantly, &c.' الشعرآ يتبعهم الغاوون, &c. Of the class of pious poets alluded to, were such as Ali Ibn-Abou-Taaleb, whose poems are a collection of religious hymns, and Kaab Ibn Zoheir, who wrote in defence and praise of Mohammed. Vid. not. pag. 23.

[2] Literally, 'then accept my counsel and guidance, and be thankful to him who has directed thee right.'

[3] 'And bestow at once what is ready to hand' (literally, 'what is easy'), that thou mayest be praised and thanked. 'Or, bestow at once what may facilitate thy being praised.' The first rendering is best, because the 5th form of a verb is usually intransitive, and يتسنى, which is the 5th form of سنى, is synonymous with يتسهل according to the commentators, which means, 'to be easy' or 'ready to hand.'

Now when I had rapidly delivered this long reply[1],
The person solicited being inspired with belief of my words,
Desire to display bounty incited[2] him to become my benefactor,
And zeal to undertake the performance of onerous[3] duties
Made him eager to engage in the relief of my difficulties:
So he gave[4] me on the spot[5] what little he had with him,

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[1] or, 'So when I had finished the rapid delivery of my long speech.' The commentators say that هذرم is derived from هذر 'verbosity,' or else from هذم 'rapidity in going through a work,' and that in either case the additional letter is introduced in order to lengthen the word and make it more significant. It is not however by the addition of extraneous letters that the significance of Arabic words is increased, but by the reduplication of one or more of their component letters; just as in Hebrew when a verb is in the form Pilel or Palpal, *i.e.* when its final letter or last two letters are repeated, it often denotes the repetition of the action expressed by the simple verb, and thus has an increased significance. Perhaps it is therefore best to regard هذرم as compounded of the two words هذر and هذم (since it contains all the letters that occur in either, in the same order) and to translate it, as combining the meanings of both, 'rapidity in saying much.'

[2] Literally, 'made him attached to becoming my benefactor,' *i. e.* 'bent on becoming so.'

[3] كلف are, 'onerous services to others,' 'weighty undertakings in their behalf.' The person addressed by Abou-Zaid was already desirous to undertake some such work of kindness and beneficence to others, as that which Abou-Zaid recommended to him, in order thereby to atone for the guilt which lay upon him; as soon therefore as this proposition of Abou-Zaid was made to him, he eagerly and cheerfully embraced the opportunity so presented.

[4] رضخ is, 'to give a little,' and means here 'to give what little he had with him, and was at hand' الذى تسنّى, as it is expressed above, page 64, line 10.

[5] Literally, on 'the mark of the hoof.' In selling horses (which were

And was also profuse in his promises of more[1]:
So that I returned home exulting in my prosperous artifice,
Having easily succeeded[2] by the scheme that I had devised
In swallowing, as it were, the sop that I had sought for,
And readily attained by the poem that I had woven[3]
To a deglutition[4] of the dainties that I had desired.
Whereupon Hareth said to me, 'By[5] Him who created thee!
'How wonderfully[6] ingenious are thy wiles!'

regarded as so valuable a species of property as to be equivalent to ready money), Arabs were wont to require payment *on the spot*, or, as they termed it, 'on the mark of the hoof,' a phrase which became a metaphor for doing anything at once, and at the commencement of an affair.

[1] Literally, "and besides poured forth to me a copious promise.'

[2] Literally, 'since I had thus arrived by moulding an artifice at the easy swallowing down of the sop,' a metaphorical method of expressing that he had been successful in obtaining the desired relief by artifice. The word صوغ is used primarily of the moulding of metals by fusion. The original is here singularly replete with alliterations. ثريدة is 'bread sopped in milk or soup.'

[3] Literally, 'and having attained by weaving the poem to the chewing of the dainty morsel;' a very far-fetched phrase, which is a mere repetition in other words of the idea in the preceding clause, viz. 'that his scheme had been successful, and he had attained the relief which he sought.'

قصيدة is properly 'a poem of at least thirty lines' (ابيات); such as is the above which is translated into blank verse.

[4] لوك means, 'the keeping of a morsel in the mouth to gloat over it and make the most of it,' 'rolling it under the tongue as a sweet morsel.'

[5] Literally, 'Extolled be he who created thee!' A very common expression of admiration among the Arabs, only that in general خلقك is used instead of ابدعك.

[6] Literally, 'how vast are thy ingenuities,' or 'chicaneries!' أَعْظَمَ is one of the forms which the Arabs call افعال التعجب, which they say are in the third person preterite of the fourth conjugation, and indeclinable,

But I only laughed heartily[1], and indited fluently[2],
'Since[3] all mankind in selfish fraud
With tigers seem to vie,
By guile among them ever live,
And turn[4] its channel sly

---

and always take ما before them, and a noun in the accusative (a Nasabed noun) after them, as ما أفضل زيداً, where أفضل would be 'the verb of admiration,' and the sense is, 'How excellent is Zaid!' Perhaps, however, it is better with Golius to regard أعظم, أفضل, &c. as adjectives in the comparative degree; and to supply some ellipsis after such phrases, as *e.g.* 'How is Zaid more excellent [than all others]!' *i.e.* 'most excellent.' 'How are thy artifices more wonderful [than those of any other]!' *i.e.* 'most wonderful.' (Vid. Golium in verb. ما). Hareth is astonished at the ingenuity of Abou-Zaid in turning the circumstances of the penitent to his own advantage, and persuading him to atone for his guilt by assisting his (Abou-Zaid's) distress, and expresses his admiration by this exclamation.

[1] or, 'laughed till my eyes ran down with water.'

[2] 'Without the indistinctness of running words together,' *i.e.* 'unhesitatingly.'

[3] 'Live by chicanery (artifice), since thou art in a world whose sons are like lions of Beisa.' Some say that Beisa is a name for a particular species of lion, and some that it is the name of a mountainous district of Yemen, abounding in very savage lions. However, since tigers are more treacherous than lions, 'lions of Beisa' in this place may appropriately be rendered 'tigers.'

[4] This passage in the original is very difficult to translate, especially into verse, from the indeterminate sense of the word قناة, which means originally, 'a reed,' or 'cane;' and here, either 'a small channel of bamboo underground for the water that turns a mill,' or 'a spoke by which a hand-mill may be turned round.' As one or the other of these meanings is adopted, the sense of the verb أدر must vary; for in the one case it must mean, '*turn* the channel *on* the wheel of a water-mill,' and in the other, 'turn the spokes of a hand-mill round;' the object being the same in each

To move the wheel of life, that so
The millstone round may fly.

case, viz. 'to make the millstone of life go round.' The Arab commentators are in favour of the first of these two renderings, the mill to which life is compared being supposed to be a water-mill; and it has therefore been adopted in the above translation, although it must be allowed that the use of أدار in the sense which it thus bears, viz. 'to turn on,' (not 'turn round') is rather unusual.

We find metaphors of a similar kind in the Hamasa. In a eulogy on some valiant knights a poet says that, 'no form of death could daunt them, whenever the *millstone* of ferocious and obstinate (recalcitrating) war was *turning round.*'

اذ دارت رحى الحرب الزبون

And another poet, praising some valiant clansmen, says, 'they were the axis of their tribe, about whom its *millstone* turned round.'

تدور رجاهم حولهم وتحول

The water-wheels of Oriental mills are generally very large, though moved by a very small stream of water, which is turned upon them in such a way, as successively to fill vessels attached at intervals all along the outside of the wheel, which cause the wheel to revolve by the weight of the water which they contain while they descend; those which simultaneously ascend on the other side being lighter, as having emptied themselves of their contents at the turn between their descent and ascent. Some of these wheels near Hama are as much as fifty feet and upwards in diameter, and are turned, though slowly, by a very small channel of water. We find a riddle respecting a wheel of this sort in one of the Makamat (Mak. xlii. De Sacy), where it is described as constantly approaching and yet receding from the water, like a coy or wayward lover.

If we choose to introduce likewise the other sense of قناة, viz. 'a spoke' (literally, 'spear'), by which a hand-mill may be turned, the translation will be as follows:

"By guile among them ever live,
And turn its channel sly,

At eagles[1] aim thy shafts, and seek
Each noblest prize t'obtain;
For if thou but their plumage graze,
Thou may'st some feathers gain;
And strive the fairest fruits to pluck,
Since haply may[2] remain
Some leaves, at least, within thy grasp
If fruit[2] thou seek in vain.
Though wayward[3] fortune thwart thee now,
Or treat thee with disdain,
Thy heart from all distracting thoughts
And anxious fears refrain;

To move the primal wheel of life,
And *arts* incessant ply;
Like *spokes* whose frequent impulse round,
May make the millstone fly.

But the idea thus becomes too complicated and far-fetched to be tolerable. Suffice it that the reader is convinced of the difficulty of the passage, and the trouble that it cost the translator.

[1] 'Let eagles be the game thou aimest at; and if thy pursuit of them fail, content thyself with obtaining some feathers.' He recommends his hearers to try always to get what they can; because if they do not succeed entirely, they perhaps may in part. By 'aiming at eagles,' he means nearly the same as in the following and other Makamat, by 'chasing the lion,' *i. e.* trying to inveigle and make subservient to our designs the most powerful and rich men.

[2] Literally, 'And if they escape, and elude thy grasp, then content thyself with the leaves.' The sense is similar to that of the preceding clause, viz. 'try to secure whatever advantages thou canst, but nevertheless content thyself with whatever portion of them fortune may enable thee to attain.'

[3] Literally, 'and set thy heart ('præcordia') at rest from alarming anxieties and apprehensions if fortune be adverse.'

For e'en the changeful[1] course of time
A promise may contain,
That soon the state of life will change,
That makes thee now complain.'

[1] 'Since the changing of events gives notice of (announces like a Muezzin) the alteration of every state of life.' This idea closely resembles that in a passage in the Lamiot-Al-Agami of Tograi,

فاصبر لها غير محتال ولا ضجر في حادث الدهر ما يغنى عن الحيل

'Be patient then of events, without using artifices; and do not distress thyself [about them]; [for] in the changeableness of fortune there is enough to make all artifice superfluous,' (*i. e.* to supply the place of it).

This means that it is useless to devise plans to avoid or obviate the decrees of fortune; for that she herself is so artful and designing as to render any plans on our part quite superfluous, and that it is better to submit patiently, since while we are striving to improve our state, she may be already contriving for us what we desire. Al Safadi gives, as usual, a most prolix commentary on this verse, to which he adduces some scores of parallel passages, most of them mere exhortations to endurance and fortitude, and not conveying the particular idea contained in the verse. But he well observes on the pronominal affix in لها, that there is no antecedent for it to refer to in the preceding passage, but that the implied antecedent is المقادير او الايام او الحوادث, *i. e.* the 'decrees of fate,' or 'the times,' or 'events,' which must be supplied from the general sense of the passage. He also says that حيل 'artifice,' means, 'thoughtful contrivance to effect our purposes by methods concealed from others.' The sense of the verse thus becomes very like that of the last two lines in the above Makamah, viz. that 'it is useless to disturb and disquiet oneself about the vicissitudes of fortune, for that perhaps fortune herself in her very fickleness may bring us such a favourable change, as no planning or designing on our part could ever have effected.'

THE

MAKAMAH OF SANAA.

THE WORDS OF HARETH IBN-HAMMAM[1].

WHEN I was journeying[2] on a camel's hump in foreign lands,
Depressing want[3] having exiled[4] me from my country,
The vicissitudes of the times[5] drove me to Sanaa[6] in Yemen,

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[1] All the Makamat except that of the Mosque of Beni Haraam are prefaced with these words, to indicate that Abou-Zaid does not narrate the anecdote himself, but that another person reports his adventures and improvisations in accordance with the usual form of a Makamah.

[2] Literally, 'when I sat on the front of the hump of peregrination.'

[3] The word مَتْرِبَة is derived from تُرَاب, 'earth,' 'soil,' and is applied to 'poverty,' because it depresses men as it were to the dust.

[4] Literally, 'removed me afar off from my companions,' or 'contemporaries.'

[5] Literally, 'the impulses of the times impelled me;' طوَايِح 'impellentes casus,' Golius. *i. e.* 'I was driven from place to place by a succession of losses and failures till I reached Sanaa.'

[6] Shareeshi informs us that Hariri speaks of 'Sanaa *in Yemen*,' in order to distinguish it from another Sanaa, a village of Damascus. This Sanaa in Yemen, is the very ancient capital of that country, (Arabia Felix); and the seat of the Arab sovereigns, who were called Tobaa, تُبَّع, just as the kings of Egypt were called Pharaoh, those of Abyssinia, Negaschi, those of Persia, Kesra, those of Tartary, Khorkhan, or Khan, &c. Their residence was in its citadel, called Gramdan, where there was also a temple built in rivalry to that of Mecca, the Kaaba, in times of heathenism. The Moslemin say that the city and citadel were founded by Shem, the son of Noah, who 'after his father's death, wandering south-

Where I arrived[1], with my scrip empty, my destitution apparent,
With no means[2] of sustenance in my possession,
And not a mouthful to be found in my wallet:
So I began to traverse its streets like one distracted,
And to roam about its quarters[3], as a bird[4] soars over water,
And to seek, from my early outgoings[5] till my late returnings,
In every direction where my eyesight could range,

---

ward with his posterity, found this the best site in the world, and dug the well there, and founded the temple;' and that it was anciently called Azal. Shareeshi says that it acquired its name Sanaa from the Ethiopians, who conquered Yemen, and retained it for many centuries; for that when they first beheld the beauty of the town, they said, 'This is Sanah,' which means in their tongue, 'commodious,' 'comfortable.' It is probable that while the Ethiopians occupied the town, the temple above mentioned was a christian church, for they were converted to Christianity at a very early period. They were driven out by the troops of Kesra Nouschirwan, king of Persia, who conquered all Arabia, before Mohammed. The city of Sanaa is a large mercantile town, and in a well watered district, about 100 miles from Aden. For an account of its recent appearance and government see Mr Crichton's 'Arabia.'

[1] Literally, 'so I entered it, empty of wallets, apparent of poverty.' وفضة 'a scrip,' or 'wallet of leather,' wherein to carry provisions for the road.

[2] 'While I possessed nothing wherewith to support life (بلغة), nor could find a mouthful (a morsel to chew) in my wallet.'

[3] حوماتها is explained by Shareeshi جهاتها, *i.e.* 'its sides,' or 'quarters,' (of Sanaa.)

[4] Literally, 'to roam through its quarters with the roamings of a thirsty bird,' that soars and wheels its flight round about over a pool of water to see if there be danger before it descends to drink. The verb from which حائم is derived occurs in the Makamah of Teflis (pag. 427, lin. 5, De Sacy), in the passage, 'Thou hast wheeled thy flight (حمت) over a dry well,' *i.e.* 'thou hast begged from those who have little to bestow.'

[5] Literally, 'In the outflowings (a word primarily applied to water) of

For a generous man to whom I might expose[1] my indigence,
And explain the necessity of my circumstances;

my goings forth early in the morning, and my returnings home late in the evening;' *i. e.* all day long from morning to night. غدا وراح means, 'He went out early, and came back late.'

[1] Literally, 'to whom I might perfricate (or 'wear by exposure') the skin (or 'fine silk') of my face;' *i. e.* (as Golius very well paraphrases it,) 'cui perfricta fronte exponerem necessitatem meam,' a metaphorical expression for boldness in importunity. The Arabs consider it highly disgraceful to expose their poverty, however poor they be; and a person who begs, is said by them to 'harden his face against shame,' and 'exhaust or dry up from his face the blood that would mantle there in blushes at suffering disgrace;' or 'to wear out the sensitive and fine skin of his face by constant exposure to shame.' The latter phrase is used in the above passage, as it is also in the Makamah of Saada, where the man is commended as of noble mind, 'who, if his clothes are ever so much worn, does not wear out the sensitive skin of his face (by begging);'

ومن اذا اخلق ديباجه لم يرَ ان يخلق ديباجتيه

'And who, though garments rent and old
'Expose his hardened limbs to cold,
'Will ne'er assume a beggar's name,
'Or bare a hardened face to shame.'

This phrase is used secondarily to express 'shame, and dishonour in general,' as well as that which arises from the exposure of poverty.

Thus a poet says,

وطول مقام المرء فى الحى مخلق لديباجتيه فاغترب تتجدد

'Continual and prolonged abiding at home is wearing to the fine skin of the face;' (*i. e.* 'is discreditable and dishonourable.') 'Travel abroad therefore in order to renovate thyself,' (*i. e.* in order to repair the damage of reputation consequent on staying at home.)

The expression above may therefore be rendered, 'To whom I might expose my indigence,' or, 'to whom I might humiliate myself,' *i. e.* in asking his bounty. For other passages of poets, &c., illustrative of the disgrace the Arabs attached to begging, see page 476, of De Sacy's Hariri.

Or an affable man, whose aspect[1] might dispel[2] my care;
And whose converse might relieve[3] my tormenting distress[4];

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[1] رُوية means 'aspect,' and is peculiarly applied to a 'pleasing appearance.' It is derived from راى 'to see.' We find this word again in a couplet which occurs in the Makamah of Holouan, in the expression, رُويتهُ رياً, (pag. 25, lin. 4, De Sacy,) 'his aspect, (*i.e.* the pleasure of beholding him) was like an abundant supply of water to me;' where رياً 'expletio ab aqua' is derived not from the verb راى, but from the verb روى, which is also the root of the two words in the following clause تروى 'might relieve,' and رواية 'his conversation.' See note 3 on this page.

[2] 'Dispel.' The verb فرج signifies primarily 'fidit,' 'diffidit,' and hence 'discussit,' mœrorem.

[3] The verb روى has the double meaning of 'explevit se potu,' and 'retulit aliena dicta et narrationes.' يُروى is the fourth conjugation of this verb in the first sense, and being transitive, signifies 'expleret potu,' *i.e.* 'recrearet;' رواية is a verbal noun from روى in the second sense, and signifies 'narratio,' and hence 'communications,' 'conversation.' We find this word also in the preface of Hariri, (vid. pag. 2, lin. 7, De Sacy), in the passage, 'Save us from inaccuracy in narration,' where the commentator says of it هى مصدر روى يُقال رويتُ الخبر اذا اسندته الي غيرك, *i.e.* 'it is a participial noun from روى, in the sense 'to report a circumstance or history to another person'.'

In this passage there is an elaborate play of words between the verbs راى and روى, and the double meaning of the latter.

[4] 'Whose conversation might refresh (*i. e.* relieve) my distress;' or 'my torment,' (the same metaphor being preserved); that is, in this case, 'my poverty.' The word غُلّ is applied to any sort of intolerable distress, as, to that sort of collar which used to be riveted on the necks of captives, by way of torture, and fitted so close that vermin collected between it

Till the conclusion of my circuit[1] conducted me,
And the result of courteous enquiries[2] introduced me
To a wide space, where there was[3] a concourse and a wailing:
So I penetrated into the densest[4] of the crowd,
To ascertain[5] what was exciting their tears;
When I beheld, in the midst[6] of the throng,
A person of emaciated frame,
In the garb[7] of pilgrimage, and with a plaintive voice[8],
Who was closing cadences with gorgeous phrases[9],
And striking all ears with the warnings of admonition[10];
And the crowdings[11] of the throng had gathered round him,

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and the skin, which could only be got rid of by the removal of the collar. Golius renders it 'pediculosum columbar.'

[1] طَافٌ 'a circuit' or 'walking round,' applied peculiarly to the ceremonial walking round, or 'lustration' of the Kaaba at Mecca, a practice perpetuated from the times of heathenism and adopted by Mohammed into his system of religious observance. We find that Mohammed himself walked round the Kaaba as an act of devotion.

[2] Literally, 'the opening' or 'introduction of courtesies,' *i. e.* of courteous enquiries addressed to those he met, about the road he should take to find persons likely to relieve him. These courteous enquiries *opened,* as it were, the way for him.

[3] Literally, 'a wide place of concourse, containing a crowd, &c.'

[4] غَابَةٌ means primarily 'the densest part of a wood or forest.'

[5] 'To explore, ascertain, what it was that excited the tears of the people.'

[6] Literally, 'the *centre* of the ring;' a mathematical term.

[7] أُهْبَةٌ means 'equipment' and 'appurtenances' in general. Those of pilgrims were a staff, a water-cruet, a garment of coarse wool, &c., according to Shareeshi; in short, the garb of dervishes in the East.

[8] 'A tone of lamentation.'

[9] Literally, 'the jewels of his phraseology.'

[10] Literally, 'with the rebukings of his sermon.'

[11] 'Promiscuous throngings of people mingled together.'

Like the halo[1] about the moon, or the shell about fruit:
So I pressed gradually[2] to him to profit from[3] his precious words,
And to catch some of his golden fragments[4]:
When I heard him say, as he coursed onward[5] in his career[6],
And gave vent to the accents[7] of unpremeditated[8] speech,

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[1] هالة ('halah'), is evidently the same as the word 'halo,' the dim light which surrounds the moon when the atmosphere is hazy.

[2] دلف expresses 'the slow walk of an old man,' and here is used for 'the gradual approach which Hareth could effect through the crowd.'

[3] Literally, 'to acquire gain from his profits.'

[4] 'to pick up some of the fragments of gold that he was scattering;' so Shareeshi explains فرايد, viz. شذور ذهب تفصل ما بين الجوهر 'fragments of gold inserted *between* gems or pearls,' *i. e.* 'the pieces of gold in which gems or pearls are set.' Golius renders it, 'Gemma, vel unio pretiosa;' but the original sense of فرد, viz. 'separation,' shows that the interpretation of Shareeshi is probably right. If we translate with Golius, we shall have, 'to catch of the costly pearls that he was scattering,' *i. e.* 'of his beautiful sentences and phrases.'

[5] خبّ is 'to run on smoothly and easily.'

[6] Literally, 'his race-course.'

[7] In the original this is a singularly idiomatic phrase, which can be only understood by those who have heard and seen the camel's performance here described, to which the sound of the improvised address of Abou-Zaid is here compared. It cannot be better translated literally than in the words of M. Peiper's version, 'rudebantque extemporaneæ facundiæ gurguliones;' where he says that by 'gurguliones,' he means 'partes oris faucibus impendentes quas libidine percitus camelus prodit;' شقشقة is the name for that part of the camel's mouth on each side thus described, which he puffs out with a loud rattling blubbering sound when he is calling for the female. Such metaphors are too strange and outlandish to be rendered very literally in English. In fact, we have no word by which this part of the camel's conformation could be denominated. It is a sort of *internal dewlap.*

[8] We have already seen how highly improvisation was esteemed by the

'O! reckless in revelry[1], spreading[2] wide the robe of arrogance,
Headstrong[3] in follies, and prone to vain imaginings[4],
How long[5] wilt thou persevere in delusion,
And relish[6] the pasture of oppression?
How long wilt thou be extreme[7] in thy contumacy,
And persist unceasingly in thy profligacy[8]?
And provoke[9] by rebellion Him who grasps thy forelock[10],

Arabs as a proof of genius; it is on that account that all the poems, and sermons, and harangues, recited by Abou-Zaid, are represented in the Makamat as improvised, or 'indited.'

[1] 'The petulant folly and wild extravagance of youth.'

[2] 'Spreading wide,' 'laxans, demittens, quasi mulier vestem suam.'

[3] A word applied to a restive horse.

[4] Properly, 'the phantoms conjured up in dreams.'

[5] الام is a contraction for الي ما 'until what time?' 'till when?' as حتّام is for حتى ما, which has the same sense.

[6] 'Esteem it good and delicious food.'

[7] 'How long wilt thou proceed to the utmost extent?' &c.

[8] لهو, as Shareeshi renders it, is 'whatever amusement or pleasure diverts a man from good pursuits.'

[9] 'Challenge to come forth,' *i. e.* 'provoke.'

[10] 'Him who hath the mastery of thy forelock;' *i. e.* 'who hath absolute and complete mastery of thee, to dispose of thee as he pleases;' an allusion to the power possessed over a horse or camel by one who has hold on the front hair of its head. So we read in the thirteenth Makamah (pag. 101, lin. 7, De Sacy), فوالذى تعنو النواصى له يوم وجوه الجمع سود وبيض 'By Him to whom the forelocks [of men] shall be submitted, in the day when the faces shall be either black or white (in the Judgment day).' In the twenty-second Makamah (pag. 253, lin. 3, De Sacy), speaking of the power possessed by a secretary of state, Abou-Zaid says, تملك النواصى به 'By him the forelocks of men are mastered,' *i. e.* 'he has the greatest and most absolute influence over others.'

And offend by vicious conduct[1] the Knower of thy secret thought?
And seek to escape[2] the detection of thy neighbour,
While thou art under the notice of thy great Observer[3]?
And practise concealment from thy retainer[4],
Though thou canst not hide one secret from thy Ruler?
Dost thou think that thy rank[5] will profit thee,
When the time of thy departure shall visit thee?
Or that thy pelf will save thee when thy deeds will damn thee?
Or that thy repentance will avail thee when thy feet will fail[6] thee?
Or that thy companions[7] will concern[8] themselves for thee
In the day when thy doom[9] will summon thee?

And in the Koran, Surat xi. ver. 59, we read: 'There is no creature but He holdeth it by its forelock;'

إلّا هو آخذٌ بناصيتها.

[1] or, 'advance boldly in the depravity of thy moral conduct against Him who knows thy secret (thought).'

[2] 'And hide thyself behind places of concealment.'

[3] الرقيب is one of the names of God, 'the Observer,' or 'Watcher;' (corresponding to עִיר, in Hebrew, vid. Dan. iv. 20); but is also used of men, and applied to one who watches the conduct of others, and particularly of lovers. See also the Makamah of Barkaid, where the importunate old woman is called by this name.

[4] 'Thy mamlouk,' or 'mancipium.'

[5] 'Thy state,' *i.e.* 'thy wealth and rank.'

[6] 'When thy feet shall slip.'

[7] Literally, 'Thy company.'

[8] عطف, construed with على signifies to 'be favourably inclined towards, and interested in behalf of.'

[9] Literally, 'when thy gathering' (*i.e.* 'thy summoning to judgment,' or 'thy final doom'), 'shall gather thee' (along with the rest of mankind). We find the inefficiency of friends and companions to help at the great account, spoken of again in the Makamah of Sawa (pag. 126, lin. 11, De Sacy):

Shouldest[1] thou not have proceeded in the path of virtue[2],
And accelerated the cure of thy malady,
And blunted the edge of thine iniquity,
And restrained thyself[3], thy worst enemy?
Is not death thy doom[4]? Where then is thy preparation?

ستذرى الدم لا الدمع اذا عاينت لا جمع
يقى فى عرصة الجمع ولا خـال ولا عـم

'Thou wilt weep blood and not tears when thou perceivest
'That neither company nor kindred can save in the General Review;'

and in a poem cited in the *Anthologie Arabe*,

فكن مونسى فى ظلمة القبر عندما يصدّ ذوو القربى ويجفو المؤلّف

'Then be my friend and comforter in the darkness of the tomb,
'When kindred will show alienation, and familiar friends aversion.'

[1] هلّا is a word expressive of admonition and encouragement, and means, 'Why dost thou not?' &c. When followed by a future verb it signifies, 'Wilt thou not? &c.' and by a preterite, 'Shouldest thou not have?' &c. Golius translates the passage: 'Annon incedas apertâ viâ quæ te rectà ducat?' &c. 'Shouldest thou not proceed?' &c.; but it is more accurate to render it, 'Shouldest thou not have proceeded?'

[2] Literally, 'the broad track of thy right guidance,' *i.e.* 'that would lead thee aright.' محجّة 'via recta ac regia,' 'a broad high road.' Since the course of rectitude is always evident and open, virtue may, in this sense, be called as here 'a broad road;' whereas, in respect of the difficulty of always remaining in it, it is spoken of in the New Testament as narrow; 'Narrow is the way that leadeth unto life.'

[3] or 'thy natural appetite and propensity.'

[4] or 'Is not death that which is promised to thee?' ميعاد is the same as موعد vid. Gol. So in the Makamah xxviii. (pag. 346, De Sacy). 'How long will you continue your trifling and cleaving to forgetfulness, and protracted perseverance in crime and obduracy in guilt, and neglecting the words of the wise, and disobedience to the God of heaven? Will not the feebleness of age presently mow you down, and the bricks of a vault be your last couch? Will not death reach you, and the bridge of Siraat become your

Is not thy hoar hair thy warning[1]? What then is thy excuse[1]? Is not the grave thy resting-place[2]? What then wilt thou say[3]? And art thou not going to God[4]? Who then shall plead[5] for thee? Full oft[6] events have roused thee, but thou hast sought to slumber[7],

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path?' (Concerning the bridge of Siraat over the fire of hell, see the notes on the Makamat of Sawa, below).

[1] These words are in the plural number in the original. There are many passages parallel to this in the Makamat; see *e.g.* in that of Sawa (pag. 125, lin. 3, De Sacy), انذرك الشيب اما vid. translation.

Thy shame, thy guilt, alas! are plain,
And lo! thy hoary head
Thy warning speaks in solemn strain;
Nor canst thou deafness plead.

See also the Makamah of Basra,

Lo! on the head the hoary signs of age
With darker locks of early manhood blend, &c.

[2] مَقِيل 'a resting-place' is properly 'a place of taking the siesta, or midday sleep;' it is derived from the verb قيل 'to repose at noon.'

[3] *i. e.* 'What excuse then canst thou allege for thy supine indifference to preparation for death?' The phrase ما قيلك is selected merely for the sake of rhyme with the preceding clause.

[4] Literally, 'and [is not] to God thy departure,' *i.e.* 'Is it not God to whom thou art going?' A more usual word than مصيرك in this sense would have been معادك 'thy return.' Arab writers frequently speak of death as a return to God from whom our life first emanated. So Solomon says, 'Then shall the dust return to the earth as it was, and the spirit shall return to God who gave it.'

[5] 'Who then is thy advocate?' or 'defender?'

[6] Literally, 'It is long since events (of the world) have been rousing thee,' &c. The affix ما in طالما, عندما, قلما, and ربّما is one of time; and they mean respectively 'It is long since that,' (or, 'it is often that'); 'at the time that;' and 'it is seldom that.'

[7] or, 'thou hast pretended to be still slumbering,' or, 'thou hast shown thyself sleepy.'

And preaching has drawn thee, but thou hast been refractory;
And warning been brought home[1] to thee, but thou wast blind to it,
And truth demonstrated[2] to thee, but thou hast controverted[3] it,
And death suggested[4] to thee, but thou soughtest to forget it.
Though it was in thy power to do good[5], thou hast not done it,
Preferring to hoard[6] coin above cherishing pious thoughts,
And choosing to rear a palace[7] rather than to dispense bounty,
And instead of being earnest[8] for a guide to direct thee right,

---

[1] The word here used is that which expresses the *bringing home* of a bride to her husband. The metaphor is preserved in what follows, 'thou hast tried to be blind, and not to see it;' or, 'thou hast pretended not to see it;' for such is the force of this form of the verb عمى.

[2] Literally, 'become bald to thee,' *i.e.* 'been made bare to thee;' or, 'been firmly established to thee;' this verb being used of a camel when it presses its knees firmly on the ground before it rises from a recumbent posture.

[3] or, 'thou hast demurred.'

[4] or, 'brought to thy recollection.'

[5] 'To shew kindness.'

[6] Literally, 'since thou preferrest coin which thou mayest put into a purse, above pious thoughts that thou mayest cherish;' تُوعِي is the fourth form, future, of وعى, whereas تَعِي is its first form, future. The latter has the sense 'to cherish and retain carefully in the memory;' and the former, 'to store in a purse or vessel;' ذِكْر means 'any sort of pious reflection,' as 'meditation on God, on duty, or on the Koran.'

[7] Literally, 'and preferrest a palace which thou mayest make lofty, above bounty that thou mayest dispense.' Golius elegantly renders the clause 'Mavisque insigne *ædificium efferre*, quam *beneficium conferre*.'

So Horace says, Lib. II. *Od.* 18,

'Tu secanda marmora
'Locas sub ipsum funus, et sepulchri
'Immemor, struis domos.'

See also a passage of Hafiz, quoted at the end of this Makamah, p. 92.

[8] Literally, 'and turnest thy desire from (procuring) a guide from whom

Seeking only to have worldly provision bestowed upon thee,
And permitting[1] the love of raiment that thou covetest
To prevail over desire of recompense that thou mightest earn.
Jewelled gifts[2] are dearer[3] to thy heart than seasons of prayer,
And lavish expense in dowers[4] preferred by thee to almsgiving[5],
And dishes of varied dainties more desired than religious books[6],
And sport with comrades more practised[7] than reading the Koran.
Thou exhortest men to virtue, and yet violatest her sanctuary[8];
Thou prohibitest iniquity, and yet abstainest not therefrom;

---

thou mightest obtain right guidance (whom thou mightest employ to guide thee right), to provision (stores for a journey) which thou mayest have given thee as a present;' (*i. e.* 'to having worldly goods bestowed upon thee;' هديّة meaning 'a present.') The same metaphor is preserved throughout; life being compared to a journey, and the careless mortal to a traveller who is so engaged in securing provision for the road, that he forgets to seek for one to guide him therein. In most journeys in eastern countries, a guide well-acquainted with the road is absolutely necessary, the traces of it being often entirely obliterated, except where the traffick is considerable, as between the largest towns.

[1] تغلّب 'makest (*i.e.* permittest) to prevail.' The antitheses throughout this passage owe all their point and appropriateness in the original to alliterations which cannot be preserved in a translation.

[2] Literally, 'jewels of presents.' يواقيت is the plural of ياقوت 'a ruby.'

[3] Literally, 'more closely attached.'

[4] صدقات is the plural of صدقة a 'dower,' whereas صدقات is 'alms.'

[5] 'dispensing of alms,' a verbal noun from the fourth conjugation of ولى which occurs three lines above in the same sense.

[6] Literally, 'large pages of religious writings.'

[7] or, 'joking with companions is more familiar to thee,' &c.

[8] or, 'thou prescribest equity [to others], and thyself makest inroads on her sanctuary.'

Thou denouncest oppression, and then committest[1] it;
Thou fearest the world, though God claims[2] all thy fear.'

'Alas[3] for him who seeks the world,
And madly loves[4] it best!
Who ceases not its keen pursuit
To ply with eager zest!
For could[5] the world's deluded slave
Its fatal poison test,
He'd loathe the draught that lures him now,
And gladly leave the rest.'

---

[1] Thou removest, (or 'warnest') [others] from tyranny, and then 'rem cum eâ habes.'

[2] Literally, 'God is most worthy that thou shouldest fear him.'

[3] تبًّا expresses either commiseration or imprecation. تبّ is 'loss,' 'ruin;' and تبًّا له 'How great is his loss!' 'Alas for him!' or, 'Ruin to him!' 'Woe to him.'

[4] Literally, 'who turns towards it (the world) his impetuous career, and never recovers from (*i. e.* abates) his eagerness for it, and the excess of his love [for it].' انصباب and صبابة are both derived from صبّ, the former from its 7th conjugation, in which the verb means 'profusè effundi,' and the latter from its 1st conjugation, which has the sense 'amore percitus esse.' The verb استفاق means 'to recover' from disease, or sleep, or inebriation. The last word in these three lines, viz. صبابة means according to the commentators بقية الماء فى القدح, 'the remains of water in a cup,' *i. e.* 'the dregs.' Golius renders it 'pauxillum,' 'residuum.' Thus Hariri has taken for his three rhymes all the words ending in صبابة, and yet has produced lines very apposite to the subject.

[5] Literally, 'But if he knew (*i. e.* if he were well aware of the vanity and evil of the world), a mere drop [like the residue at the bottom of a cup] of that which he now so much desires would suffice him.' In the original

Then he checked his voice[1] and suppressed his utterance[2],

there is some abruptness in the figure of speech whereby the world and worldly pursuits are called 'a draught of which a wise man would content himself with a very little, like the residue when a cup is nearly empty;' and it is therefore necessary in the translation, to introduce the metaphor by speaking of 'the *poison* of the world,' which suggests at once the comparison of it to a draught of which as little should be drunk as possible. It would have been more correct to have said that a wise man is content with a *single taste*, or with *one sip*, rather than with *the dregs*, the cup being supposed to be full and not yet emptied; but Hariri is compelled to this inconsistency of phraseology by the rhyme, and the translator has therefore ventured to deviate slightly from the literal sense of the passage.

There is a sentiment much resembling the above in the 'Lamiyat Al Agam,' verse 54:

يـا وارداً سؤر عيش كله كدر انفقتَ صفوك فى ايامك الاول
فيم اقتحامك لج البحر تركبه وانت يكفيك منه مصة الوشل

'O thou who resortest to [drink of] the residue of life which is all turbid,
'After thou hast exhausted thy limpid portion of it in thy early days,
'Wherefore dost thou venture to brave (ride) the abyss of such an ocean,
'When it would suffice thee to suck up a little draught of it?'

Which is explained by Al Safadi to mean 'Why dost thou in thy covetousness expose thyself to all the vicissitudes of the world, and plunge, as it were, into its abyss unnecessarily, when thou mightest attain all that thou really needest by remaining in security on its shore, and taking a moderate draught.'

So Hafiz says,

در بزم دور یکدو قدح کش وبرو یعنی طمع مدار وصال دوامرا

'In the banquet of life, drink a cup or two and depart;'
'That is, have no desire for perpetual enjoyment.'

Persius, lamenting over the desperate infatuation of a worldling, says of him,

'Caret culpa, nescit quid perdit, et, alto
'Demersus, summâ rursus non bullit in undâ.'

[1] Literally, 'then he laid his dust.' لبد is a verb used of a shower

And took[3] up his cruet, and settled his staff under his arm[4];
And when the people noticed his preparation for departure,
And perceived his purpose to quit[5] the place,
Each of them put his hand into his scrip[6],
And filled for him a vessel[7] of bounty, and said,
'Expend this upon thyself, or share it with thy friends.'
But he received it from them with half-closed[8] eyes,

---

which 'clots dust together,' and makes it like a 'thick cloth' لبد; a metaphorical expression for 'the resuming of silence and quietness after the vehemence of an harangue.' Golius renders it: 'Depresso clamore suo.'

[2] Literally, 'moisture discharged from the mouth or eyes,' *i.e.* 'spittle,' or 'tears.' The former is probably intended here, and employed either as a metonym for whatever is given vent to from the mouth, viz. expressions which are uttered; or, less elegantly, in its literal sense; because the spittle necessarily flows more in speaking vehemently. If, on the other hand, سجاجة mean 'tears,' it is a metonym for 'tear-exciting sentences;' or 'the tears' are those that he had excited in his audience, which would subside soon after he ceased to speak; and then the two clauses being explained with reference to the effect which his speech had produced on the audience, must be translated: 'Then he suppressed the agitation which his speech had excited, and checked the flow of tears it had occasioned in his audience, by ceasing to speak.'

[3] or, 'put it under his arm.'

[4] Literally, 'sub axillam suam' ابط.

[5] or, 'for aberration from his centre;' مركز is properly a mathematical term for 'the centre of an orbit.'

[6] or, 'pocket.'

[7] Literally, 'filled a bucket with his stream of water,' *i.e.* with his 'bounty.'

[8] 'Half closing his eyes,' in modesty, as one who is receiving favours or gifts, of which he feels, or pretends to feel himself unworthy; or, as one who is obliged by poverty to accept bounty, but still is unwilling to be paid for his admonitions.

And withdrew from them with expressions of gratitude[1],
And began[2] to take leave of such as would accompany him[3],
In order that his path might be concealed from them,
And was careful to dismiss[4] all who would have gone with him,
That his residence might not be discovered by them;
However[5], I followed him, hiding myself from his observation,
And walking close upon his traces that he might not see me,
Till at last he reached a cave, and slunk[6] into it unawares[7];
So I waited[8] for him to doff his shoes and wash his feet,

---

[1] A singular play of words in the original; depending on the different meaning of two conjugations of the verb ثنى, viz. 'to return,' and 'to return thanks.'

[2] جعل very often means, 'to set oneself to do anything,' 'to begin with purpose to continue.'

[3] or, 'escort.' This word is especially used to express accompanying a guest, who is going away, a short distance on the road, (*i. e.* either to the gate of the town, or a day's journey on the road), which is a common practice in the East as a mark of respect.

[4] The verb سرب is used primarily of 'turning out camels to graze in a herd.' Before يسرب, جعل must be supplied again from the preceding clause; and the sense will then be: 'He began to take leave, &c., and to dismiss, &c.' The reason why he behaved in this manner appears presently.

[5] or, 'whereupon,' *i. e.* 'when I noticed that he did not like any one to see where he was going.'

[6] انساب is the 7th conjugation of سيب, and means, 'he slipped in,' or 'flowed in' as quicksilver does.

[7] *i. e.* 'so suddenly that if I had not watched him closely I should have missed him altogether.'

[8] 'I waited for him as long as (ريثما) he should be taking off his shoes, and washing his feet.' ريثما is an adverb of time, of the same

And then I broke in suddenly upon him,
And found him sitting, with a young attendant opposite to him[1],
Over some fine bread, and a roast kid, and a flask of wine beside[2].
So I said, 'Was that thy profession[3], and is this thy practice[4]?'
Whereupon he puffed[5] with vexation, like one oppressed by heat,
And seemed ready to burst asunder[6] from rage,
And continued to regard me with a truculent gaze,
Till I feared that he would make an attack upon me;
But when his passion had subsided[7], and his violence abated,

---

class as those which are mentioned above (طالما, &c.), vid. pag. 80, note 6. It is the invariable practice of all Orientals to take off their shoes on entering a sitting-room, before they step on the mats or carpets.

[1] Literally, 'I found him opposite to an attendant,' *i. e.* over against him, as two people sit when they are eating together at the same table. تلميذ, primarily a 'disciple,' is derived from the Hebrew word לָמַד, and has no Arabic root, though in ordinary use among the Arabs, and employed by them as here somewhat incorrectly to denote a young attendant الخادم.

[2] نبيذ 'a liquor made either from dates or grapes.' This word, like تلميذ, is not of Arabic origin, but derived from a Syriac verb signifying to 'press out.' It is the name by which wine is now ordinarily called in Syria.

[3] Literally, 'thy report of thyself.'

[4] 'What ought to be reported of thee.'

[5] Literally, 'he puffed the puff of extreme heat,' *i. e.* 'as one does who is oppressed by heat.' The Arabs when vexed are wont to utter a sound like oph! oph! which is much the same that any one does who is suffering from heat, and it is this that is intended in the above passage. قيظ is explained by Shereeshi شدة الحر.

[6] or, 'was near that he should burst.'

[7] Literally, 'but when his fire had become extinct, and his flame was suppressed,' (or 'concealed').

He indited these lines:

'Of dainties[1] in quest[2],
I wore a black vest[3],
To inveigle all sexes and sizes[4];
And my sermon[5] I made
As a net to be laid,
Or a hook to be fixed in my prizes[6].
E'en lions[7] I dare
To assail in their lair,
When reverses have urged me to boldness,

[1] خميصة 'sweetmeats.'

[2] Literally, 'I put on the black frock in quest of these dainties, and infixed my hook in every rare prize, and made my sermon a net in which to catch the male prey and the female.'

[3] خبيص 'a frock of black serge worn by ascetics.'

[4] Literally, 'the male and female animals of the chase.'

[5] 'I caused my sermon to become a net.'

[6] Many different meanings are attributed to the word شيصة. According to some of the commentators, it means 'unripe dates, which are as yet hard;' according to some, 'hard rocks or stones,' and according to others, 'fish that it is very difficult to catch.' All are agreed that it signifies something into which it is not easy to fix a hook, and which therefore is rarely caught. Abou-Zaid thus declares that he had been so successful in the chase, as to hook those things which were most rarely caught, meaning, that he had ensnared those who were most rarely deceived, and induced them to lend him their aid and bounty.

[7] Literally, 'and fortune (*i.e.* the necessity of my circumstances) compelled me to make my way by the refinement of my crafty designing even to the lion of the lair;' *i.e.* 'into the lion's lair.' That is, he ventured to inveigle even those who were most formidable for power and cunning. The comparison of such persons to lions, and circumvention of them to the chase and ensnaring of lions, is very common in these Makamat (vid. *e.g.* Mak. xxxiv. pag. 227, De Sacy):

وكم ارصدتنى شركاً لصيد فعدتّ وفى حبايلى السباع

And if fortune[1] should veer,
I endure without fear,
Nor regard her caprice, or her coldness;
Nor meanly consent[2]
To a covetous bent,
That would sully my good reputation;

'How often hast thou set me to watch the hunting net; and I came back with lions in my toils!' Where Abou-Zaid's son is telling him how successful he himself had been in the same sort of artifice which his father practised, and that he had inveigled the most cunning and powerful men, and made them subservient to his own designs. Similarly, in the last Makamah, 'the powerful' are called 'eagles.' In the Lamiyat Al Agam the poet says, 'I should not fear to sport with gazelles (fair young damsels), though lions of the lair should spring upon me with treacherous malice.' ولو دهتنى اسود الغيل بالغيل, where 'lions,' means 'powerful relatives of the damsels,' or 'powerful rivals;' and غيل 'thick underwood,' 'a cover for beasts of prey,' has the same sense as the word عيصة 'a lair' in the above passage. Great and powerful men are often called 'lions' in Scripture, as in Job iv. 10, 'The roaring of the lion, the noise of the fierce lion, and the teeth of the stout lions are broken.' Ps. lvii. 5, 'My soul is among lions.' Ezek. xxxii. 2, 'Say to Pharaoh king of Egypt, Thou art like a stout lion of the nations.'

[1] على أننى. Literally, 'though at the same time I fear not her (fortune's) changes, nor do my shoulder-blades quake because of her,' *i.e.* 'and yet at the same time that I yield to the imperiousness of fortune in laying snares for the great and powerful, and so endeavouring to improve my condition, still I am in no abject fear of her, nor ever condescend to base means of gain; but at the same time I declare plainly my opinion of the unfairness of fortune in bestowing her favours on the unworthy.'

[2] Literally, 'And a covetous spirit never leads me to repair to a source [of water] that would soil my reputation;' an allusion to the driving of animals to a watering-place to drink. So in the preface the author prays for forgiveness for that 'our lusts have *driven* us into the market

For I always declare[1]
That, if fortune be fair,
She will not put the base in high station.'

of doubts.' In the above passage, all dishonourable and dishonest means of acquiring wealth are compared to a reservoir of turbid and foul water, to which it is improper to resort. There is a metaphor of the same kind in the Makamah of Meragra where he says, speaking of authors, that 'one who shows the way to a source he hast drunk from, has just precedence over one who is only now repairing to it.' And speaking of Badiah, in the preface, he says that any one who composes Makamat after him will 'lap only from the dregs he has left.'

[1] 'If fortune were fair she would not put the base in possession of authority.'

So in the Makamah of Meragra, (see below):

'But fortune I blame, for if fair were her sway,
'The affairs of the world would her fairness display;
'And if only she made even justice her way,
'Events would the same even tenour obey.'

In the Lamiyat Al Agam we read;

ما كنتّ اوثر ان يمتد بى زمنى حتى ارى دولة الاوغاد والسفل

'I had not wished my time to be prolonged to me,
'Till I should witness the success of the base and vile.'

And again,

اهبتّ بالحظ لو ناديتّ مستمعًا والحظ عنى بالجهال فى شغل

'I applied to fortune, as though calling to one who would listen to me;
'But fortune was too much occupied with fools to attend to me.'

i. e. 'all her favours were lavished upon them, and none left for me.'

So Horace, Lib. III. *Od.* 29, 49:

'Fortuna, sævo læta negotio, et
Ludum insolentem ludere pertinax,
Transmutat incertos honores,
Nunc mihi nunc aliis benigna.'

Then he said to me, 'Approach, and eat with me;
Or, if thou choosest, rise and say[1] what thou wilt:'
Whereupon I turned to the attendant, and said,
'I conjure thee by Him through whom evil[2] is averted,
To inform me who this man is?'
And he replied, 'This is Abou-Zaid of Seroug,
The light[3] of foreigners, and crown[4] of the literary.'

And Claudian, XVIII. 24:

'Hoc regni fortuna tenes? quænam ista jocandi
'Sævitia? Humanis quantum bacchabere rebus?'

[1] Literally, 'rise and say,' *i. e.* 'what thou wilt, to me,' or, 'to people abroad,' or possibly, 'to my attendant.' This is an extremely laconic phrase, and of obscure import, (the perspicuity of sense being sacrificed to the rhyme of كُل and قُل, which is not a brilliant one), and may be regarded as one of the least satisfactory passages in the Makamat. Golius translates it 'consiste ac quiesce,' which is very different from 'surge et loquere,' though more consistent with the general purport of the passage; but how he obtains this sense from قُم وقُل, الله اعلم.

The most probable interpretation is, 'Go and tell people what thou wilt about me,' though the following sentence, 'So I turned to the attendant and said,' seems to imply that the meaning is, 'say what thou wilt to the attendant' *i. e.* 'ask him what thou wilt about me,' as if Hareth's doing so was the consequence of what Abou-Zaid had said to him.

[2] Literally, 'Him to whom prayer is made for the averting of evil.'

[3] *i. e.* 'the guide of foreigners,' and an example to them of the methods by which they may maintain themselves in their absence from home. So, speaking of his method of livelihood by deception, Abou-Zaid says in the Makamah of Sasaan, that Sasaan was the first who set an example of it, 'and made its light to shine in every direction, and displayed it like a lantern to guide the poor.' We find Abou-Zaid again called by this name in the end of Makamah xiv. (De Sacy, p. 286) سراج سروج وبدر الادب 'The light of Seroug, and the full moon of literature.'

[4] 'The crown,' means here 'the most elevated and illustrious,' because

So I departed by the way I had come in,
In the utmost astonishment[1] at what I had seen.

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a crown is at the top of the head: so Isaiah says, ch. xxviii. 1, 'Woe to the crown of pride,' *i.e.* 'to the highest and most arrogant pride.'

[1] قضيت may be rendered either 'I perfected (completed) my wondering at what I saw;' *i.e.* 'I wondered to the greatest possible degree at what I had seen,' (so that قضيتُ العجب would be analogous to the phrase قضيتُ الحاجة) or 'I paid my *debt of wonder* for what I had seen,' and then قضيتُ العجب will be analogous to the phrase قضيتُ الرجل حقّه

It may be observed here that two clauses in the sermon of Abou-Zaid above, viz.

'Is not the grave thy last sleeping place? What then wilt thou say?'

and,

'Thou choosest to rear high a palace rather than to dispense bounty;'

resemble two lines of Hafiz.

هرکرا خوابکاه اخر بدو مشتی خاکست
کوچه حاجت که بر افلاك کشی ایوانرا

'To every one the last sleeping place is two handfuls of dust:
'What need is there that thou shouldst rear a palace to the heavens?'

The Makamah of Sanaa is generally placed first, because in this Hareth is represented as not so familiar with Abou-Zaid as he afterwards becomes, and not recognising him under his disguise; which he afterwards almost invariably does at once.

THE MAKAMAH

OF

ALEXANDRIA.

THE WORDS OF HARETH IBN HAMMAM.

THE alacrity[1] of youth and desire of gain[2] led me on,
Till I had traversed all between the remotest[4] East and West

---

[1] or, 'joyous energy.'

[2] or, 'desire of acquiring.'

[3] Literally, 'Between Fergrana and Grana,' فرغانة وغانة, *i.e.* 'between the remotest cities of the East and West, into which the Mohammedan faith had extended.'

Fergrana فرغانة is a district of Transoxiana, or Turkestan, of which Ibn Haukal says that its extreme eastern border, which was also the eastern boundary of Islam, was distant about twenty days' journeys or stages, مرحلة, from the river Oxus, or Gihon; that it was an ample and fertile province, with many towns and villages, and a capital called Akhsikit; that the latter had a castle and extensive suburbs, is situated on the river Khagi, and with its suburbs, is nearly four leagues in diameter; and that in this territory there are mines of gold and silver and the turquoise stone, as well as iron, bitumen, &c. Shareeshi in his Commentary says, that the chief city of the district of Fergrana was called by the same name; that it was five days' journey, or five long stages eastward from Samarcand, and under the same government as that city; that it was a magnificent place, and built by Kesra Noushirwan, king of Persia, who sent a certain number of settlers thither out of every city in his dominions. It was the

While I plunged into each difficulty[1], to gather my fruits[2],

birthplace of Ibn Ketheer, called Al Fergrani, (the author of the treatise on Plane Astronomy, edited, with Notes and Translation, by Golius,) and also of many other eminent literary men. With respect to the other city, 'Grana,' غانة, we find sufficient information in Abou'l-Feda's Geography. He says that it is in the twenty-ninth degree of longitude, and the tenth of north latitude, in the country of Soudan or Nigritia, and the residence of the king of the country; that the Moorish merchants come there from the west over the Sahara, some fifty days' journey, and obtain gold-dust there; that it is situate on a branch of the Nile, and contains half Moslemin and half heathens.

Many Moslemin did what Hareth is here made to relate of himself, viz. travel over all the countries where their religion was predominant, either for trade or from curiosity, or for geographical or physiological research. They very seldom ventured beyond those limits, for several reasons; first, the inclemency of the climate of most countries beyond them, either from excess of heat or cold; secondly, the obligations of a religious nature by which they were hampered, with respect to food, ablutions and prayer, which, except among those of their own faith, would be a most serious impediment to them; and, thirdly, the mutual dislike between them and other races. However, the Mohammedan faith had at a very early period spread so widely, that even with these restrictions a very large field was opened for enterprise and curiosity, which were further encouraged by the hospitality shown by Moslemin to travellers of their own faith. Ibn Haukal, Al Istakhry, and Ibn Batuta, are the most celebrated writers of travels among the Arabs. The last of them extended his travels much beyond the limits of Islam.

[1] Literally, 'into the deeps,' or 'depths of the ocean'; a metaphor, as the commentators say, for difficulties and hardships. We find the same metaphor employed in the Makamah of Damascus, where Abou-Zaid says,

'Tis Pleasure to lead
'And the Loves in my train,
'That I curb the wild steed,
'That I *stem the deep main.*'

وخضت السيول

And braved every danger in order to attain my objects[3].
Now I had caught from the lips of sages,
And derived from the admonitions[4] of the wise,
That it is the part[5] of the prudent and intelligent,
If he have entered any country where he is a stranger,
To conciliate[6] its ruler, and secure[7] his good-will,
In order to fortify[8] himself thereby in the event of litigation,
And to be safe in a foreign land from the tyranny of the powerful:
I therefore took this maxim[9] for the guide[10] of my conduct,
And made it the leading-string[11] of my well-being;

---

[2] The 'fruits' here intended are the profits arising from merchandize.

[3] or, 'to accomplish my designs.'

[4] 'Admonitions;' a word peculiarly used of valedictory exhortations of parents to children, such as that of Abou-Zaid to his son, in the Makamah of Sassaan.

[5] 'That the well-instructed and intelligent is in duty bound,' if he have entered a foreign land, &c.

[6] 'To endeavour to make him favourably inclined to himself.'

[7] 'Puram et integram sibi vindicare.'—Gol.

[8] Literally, 'that so his back may be strengthened in litigations.'

[9] 'Discipline,' or 'doctrine.'

[10] or, 'example;' literally, 'Imaum,' who leads the devotions of the people. The Imaum is so called because he prays امام الناس 'before the people,' while they repeat after him.

[11] 'The leading rope of a camel.' Camels are never bridled, but a rope is fastened to the head and nose by which they are led by a man (هادى) who walks before them. A camel-driver may lead any number of camels by holding the rope of the first himself, while the rest follow in a row, the rope of each being fastened to the tail or back of the packsaddle of the camel next before him. Those, however, that have been long accustomed to the road will follow without a rope, and require only the company of other camels, one being led first, in order to make them proceed.

So that I never entered a city, or ventured into a strange place[1],
Without uniting[2] with its governor, as water mixes with wine,
And strengthening myself by his patronage,
As the body is strengthened by the soul.
So[3] I was in attendance one night[4] on the governor of Alexandria,
When he had sent for alms-money[5] to distribute to the indigent;
And lo! there came in an ill-conditioned[6] old man,
Whom a woman, who seemed a mother[7], was hauling along,
While she thus addressed the Judge: 'May God[8] assist thee,

[1] Literally, 'lair or den' of lions; a metaphor often employed in the Makamat, for 'any foreign place where he might meet with powerful and formidable persons;' see page 81, note 7.

[2] Literally, 'mixing.'

[3] *i. e.* 'In accordance with his practice just mentioned, of paying court to governors of towns.' Such is the force of the conjunction ف in this place.

[4] Literally, 'one cold night.' The coldness of the night is mentioned to account for the governor's selecting it as an occasion for almsgiving.

[5] Here we find again the word صدقات which, as stated above, (page 63, note 6) is equivalent in meaning to a particular sense of the similar Hebrew word צְדָקָה, 'alms.'

[6] This word has two meanings, viz. 'dusty,' and 'cunning,' both of which are expressed by the term 'ill-conditioned.' It is of course in the second sense that this name is applied to the devil, or any evil genius. It is an ordinary name for a goblin in the Thousand and One Nights, and equivalent to غول (see De Sacy).

[7] The commentators say that مصبية means ذات صبيان, *i. e.* 'the mother of children,' or else, 'a woman of enticing beauty,' if صبيان be derived from صبى 'to entice.'

[8] A similar invocation on a kadi or judge we find at the beginning of the Makamah of Maara (page 88, De Sacy): 'May God help the judge, as he helps by his means those who sue to him for justice;' or, 'as may

And perpetuate by thy means the establishment of concord[1]!
Know that I possess the noblest origin[2], and purest descent,
And the most distinguished maternal and paternal kindred;
Prudence[3] is my distinction, and forbearance[4] my habit[5];
The graces of a good help-meet[6] are natural to me,
And great is the difference between me and my neighbours.
Now whenever persons[7] of eminence and men of fortune sued me,
My father was wont to silence and repel them,
And to reject their advances[8] and their presents,

---

he also help those by his means who obtain justice at his hands,' &c. أيد الله القاضى كما ايد به المتقاضى.

[1] 'The reconciliation of disputants.'

[2] جرثوم is 'the original sprout of a palm-tree;' and hence 'the origin of any thing.' So also ارومة is 'the sprout of a tree.'

[3] 'thriftiness,' 'economy,' or 'continence.'

[4] The commentators say that هون means that sort of forbearance towards a husband that prevents a woman from demanding fine clothes and rich food from him, or making any of those claims upon him which would annoy him. The woman means to say that she was a very good wife; not to praise herself, but to shew that her husband had no excuse for his ill treatment of her.

[5] شيمة is rendered by Golius 'nature.' It also means 'a mole on the face,' particularly a black one.

[6] Literally, 'excellence of assistance [of my husband] was my nature;' *i. e.* 'the graces of a good helpmeet were my nature.' The word عون corresponds closely with 'helpmeet,' since it means 'assistance,' and is also a name applied to a wife.

[7] The word بناة is the plural of بانٍ or بانى, from the verb بنى. Golius renders it 'structor,' 'ædificator,' and also 'qui ingreditur ad sponsam vel conjugem.' It probably therefore means here 'suitors.'

[8] The best rendering of وصلة is 'advances;' not 'alliances,' as De Sacy renders it; because it signifies (according to Shareeshi) 'the means of effect-

Pleading[1] that he had made a covenant with God by oath,
That he would take as his son-in-law none but an artificer.
But destiny doomed to my calamity and disaster,
That this great impostor was in my father's company[2],
And swore among his[3] people that he fulfilled his[3] condition,
Pretending that he had long been in the habit of stringing pearls[4],
And of selling them for a large sum of money;
And my father was deceived by his plausible pretences[5],
And married me to him without ascertaining his condition.
But when he had removed me from the shelter[6] of my home,
And had carried me away to a distance from my family,
And transferred me to his abode, and brought me under his thrall,

---

ing alliance and connexion,' *i. e.* 'advances;' a rendering in accordance with the accompanying word 'presents,' which as well as 'advances' are made before an alliance is formed, as preparatory to it.

[1] احتجّ means 'he pleaded as an argument in favour of his conduct.'

[2] Literally, 'was present in an assembly-room (saloon) of my father's.' نادى 'a place of concourse,' occurs in the Makamah of Sanaa; see pag. 75, note 3.

[3] These pronominal affixes refer to 'my father' in the preceding clause.

[4] Literally, 'it was long that he had been in the habit of stringing pearl to pearl, and selling them (the two strung together) for a large sum of money.' بدرة, according to Firuzabadi, is 'a *purse* containing 10,000 drahms (dirahems) of silver.' So, in the present day, 'a purse,' كيس, is used to express 'a purse of 500 piastres.' The same word is used in other Makamat to express a large sum of money.

[5] or, 'by the gilding over (*i. e.* the false shew) of his artifice.'

[6] Literally, 'the cover of a gazelle in a thicket;' a correct metaphor, because young females are constantly called gazelles by the Arabs; *e. g.* in the Makamah of Damascus (page 140, De Sacy), وأخرى يغازل الغزلان The verb استخرج is used of 'turning out,' or 'starting' a wild animal from its retreat

I found him to be a sitter-at-home and a loiterer[1],
And discovered him to be lazy[2], and addicted to sleep.
Now when I went[3] away with him, I had rich apparel[4],
And household effects, aye, and superfluities[5] with me;
But he continued selling them away at a losing rate[6],
And consuming their price in gorging[7] and gormandizing[8],
Till he had totally[9] dissipated[10] whatever was mine,
And had spent my whole property on his own wants;
And when he had thus made me forget the taste of repose,
And had left my house barer[11] than the palm of the hand,
I said to him, 'Reserve must be laid aside[12] when distress is come,

---

[1] 'One who stays long in the same place.'

[2] 'One who lies long in bed.'

[3] 'Now I had gone away with him, with apparel, and rich clothes.'

[4] Literally, 'plumage.'

[5] ري is derived from the verb روى, 'explevit potu vel aqua,' and signifies 'abundance,' or 'super-abundance.'

[6] or, 'in a bad market.'

[7] Literally, 'cramming the mouth full.'

[8] Primarily, 'eating with the front teeth so as to enjoy the taste of food as much as possible;' or, 'with the side teeth, keeping each mouthful in the mouth a long time.'

[9] باسره. Literally, 'with its halter or cord;'—applied to a horse or camel when its owner transfers it to another, and says, 'It is your's with its cord,' *i. e.* 'halter and all.'

[10] or, 'torn to pieces.'

[11] Literally, 'cleaner,' as in English, 'cleaned out' means 'emptied.' Other Arab phrases of this kind are 'cleaner than a bride's basin' (that she takes with her to her bridegroom's house); 'cleaner than a foreign woman's mirror;' (because a woman absent from home is more than ordinarily anxious about her personal appearance, and therefore keeps her mirror clean that she may see her face well).

[12] Literally, 'Know, sirrah, that there is no [room for] reserve after

As perfumes are laid aside when a wedding is ended;
So bestir thyself to make gain by thy handicraft,
And endeavour to gather fruit from thy skill.'
But he declared that his art had long been profitless[1],
From the corruption[2] [of taste] that had arisen in the country.
Moreover I have by him a child, as feeble as a lath[3],
And neither of us can find enough sustenance with him;
But from the hunger that we endure our[4] tears cease not to flow;

---

distress [is arrived], nor any perfumes after a wedding [is ended]'; *i. e.* 'just as perfumes are out of place after the festivities are over.' Either 'it is useless for thee to conceal thy poverty any longer by staying at home, and using no exertions for a maintenance, now that distress is actually come upon us;' or, 'It is useless for me to use reserve with thee any longer; I am now compelled by distress to speak plainly to thee, and bid thee get up and work for our maintenance.' The latter clause, 'nor any perfumes, &c.' has a sense sufficiently clear without the elaborate tales invented by the commentators to explain it. Some of them suppose the word عروس (a wedding) to be here the name of a man, about whom they give a long and improbable anecdote not worth repeating.

[1] Literally, 'thrown away at a loss, in a bad market.'

[2] or, 'mischief,' which may relate to political disturbances, and consequent scarceness of money, and slackness of trade; or to deterioration of taste for works of art.

[3] Literally, 'a toothpick.' In Makamah xiii. (pag. 146, De Sacy) children are spoken of as 'thinner than spindles,' انحف من المغازل. In the 'Leila and Magnoun' of Nizami, a lover is described as worn away by his passion till he becomes 'as thin as a toothpick.' In the Makamah of Barkaid, we find a toothpick described with metaphors which are also applicable to an elegant female; 'Elegant in form, attractive, provocative of appetite, delicate as an emaciated lover, polished as a sword, and supple as a green bough.'

[4] The pronominal affix in لهما refers to each of the antecedents of كلانا, viz. the mother and the child.

And I have brought him to thee, and presented him before thee,
That thou may'st test the solidity[1] of his profession,
And decide between us as God shall direct thee.'
The Judge then turned to the man, and said,
'I am now in possession[2] of thy wife's statement,
Now therefore establish a plea in thy own defence,
For else I shall expose thy duplicity, and order thy imprisonment.'
Whereupon he looked down like a serpent[3] [collecting its venom],
And then made ready for a sharp conflict[4], and said[5]:—

---

[1] Literally, 'test the solidity of the wood of his profession,' (by biting between the teeth, a practice employed in making arrows, &c.) We find a similar expression in the Makamah of Barkaid, where Hareth says, 'I was desirous to accost him by surprise, in order to test the solidity of my conjecture about him,' لاعجم عود فراستى فيه.

[2] 'I have laid it up,' *i. e.* 'in the receptacle of my memory.'

[3] افعوان, ὄφις, is the masculine of افعى 'a large snake,' which occurs in the following line,

مطرقٌ يرشح موتاً كما اطرق افعىً ينفث السمّ صلّ

'Demittens oculos utpote mortem stillaturus, sicut demittit oculos serpens malignus (صلّ) venenum ex ore ejecturus.'

The above expression of Hariri closely resembles the following line of Motalemmas, quoted by Shareeshi,

فاطرق اطراق الشجاع ولو رأى مساغًا لنابيه الشجاعُ لصمّما

'He looked down like a serpent; and if he had seen a place wherein to infix his fangs, he would have bitten too like a serpent,' *i. e.* 'he only wanted the opportunity to inflict a wound.'

[4] 'A conflict of repeated skirmish.'

[5] In the following verses the literal sense of the original has been most carefully preserved by the translator, with only an occasional variation in construction to suit the English idiom. Thus the literal translation of the first sentence is: 'Hear my tale, for it is a strange one; such that laughter

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'Now lend to what I tell a heedful ear;
For strange my tale; and though 'twill move a tear,
(So chequered 'tis with woe), yet all the while
Its quaintness haply will provoke a smile.
I'm one whose virtue shines exempt from blame;
Suspicion[1] sullies not my spotless fame;
Seroug[2] the ancient is my native place,
To famed Grasaan[3] my pedigree I trace;

and lamentation would be raised by the recital of it. I am a man to whose peculiar excellencies no flaw belongs, and in respect of whose high honour there is no uncertainty.'

[1] 'uncertainty' ريب, as in the beginning of the Surat Al Bakara, 'This is the book, لا ريب فيه, in which there is no doubt,' 'no uncertainty.'

[2] See page 54, note 2.

[3] Grasaan (غسان) was a place in Syria, where a tribe of Arabs, descended from Jochtan son of Heber, settled, having been forced by an inundation, called the deluge of Arem, to quit Yemen. A dynasty of their kings acquired such power in that part of Syria (about Damascus), in the time of the Roman Emperors, that they entrusted them with the exercise of the supreme power, as their viceroys, in that region; and the line of these kings which is given by the Arab historians, to the number of thirty individuals, subsisted there for above six hundred years, till the time of the Khaliph Omar, who conquered Syria from the Greeks of the Byzantine empire, to which these kings owned allegiance, as they had anciently done to the Roman empire. Two of the early sovereigns of Grasaan (as well as many of the later ones) were called Hareth, according to Abu'l Feda and the Scholiast on Ibn-Abdoun; and one of them is probably identical with the Aretas of Josephus, and another of them with the Aretas spoken of in the second epistle of St Paul to the Corinthians, where he says, ch. xi. 32: 'In Damascus the governor under Aretas the king kept the city of Damascus with a garrison, desirous to apprehend me; and through a window in a basket was I let down by the wall, and escaped their hands.' (From the last passage it appears probable that the tribe of Grasaan were of

Research[1] in language is my only trade,
And Rhetoric my favourite craft I've made;
To penetrate the depths of classic lore,
My loved pursuit; and words my only store[2],
Whose magic power I wield in prose or verse
To frame whate'er my ready lips rehearse:
To win the pearls of eloquence I strive,
And in the ocean deep of language dive[3];

---

the Jewish religion, or favourably disposed towards it; though afterwards they embraced Christianity, and as Christians submitted to the tribute under the Kaliph Omar, or were forced to become proselytes to Islam).

[1] Literally, 'study is my toil,' or 'handicraft,' and 'diving deep in sciences is my pursuit.' 'The study' and 'sciences' here alluded to are those of the grammar and rhetoric of the Arabic language in all their branches, in which the learning of many educated men among the Arabs consisted, and which were highly prized by them all. Medicine, Astronomy, Geography, Music, and other sciences, were cultivated to a great extent in the time of the Khaliphs, but always held a subordinate place in public estimation to the studies here alluded to, because these tended to elucidate and exalt the Koran. Accordingly, speaking of this species of research, he says here وحبذا الطلب, 'and how dear is this pursuit [to me]!' 'my loved pursuit!' It may be observed that درس, the word here used for 'study,' or 'research, is the same as the Hebrew דָּרַשׁ, which has the cognate sense, 'grammatical investigation of the refinements of language,' and 'searching thoroughly into all the niceties of interpretation, and the secondary meanings of passages of Scripture or tradition;' just as this sort of study was employed by the Arabs chiefly on the Koran. דְּרָשׁ in Rabbinic Hebrew means the 'more recondite explication of a text,' and is opposed to פְּשָׁט 'the simple and obvious meaning.'

[2] Literally, 'my principal' ('the capital wherewith I trade') is the magic of words, out of which verse and prose may be moulded.'

[3] These are highly metaphorical descriptions of his superior power and

From tree of speech I cull the ripe and good,
Though others gather only leafless wood;
And words that seemed mere silver[1], when my mould
Has fashioned them to shape, become as gold[2].
Time was I gained[3] by trading with my store,
And drew the milk of profit from my lore;
With steady foot[4] I clomb to learning's meed,
That lofty fame which none could e'er exceed;
And, though the proffered boon[5] I oft disdained,
Unnumbered rich rewards my skill obtained;

perfection in the sort of eloquence whereon the Arabs most valued themselves. The intention of the speaker here is to recommend himself to the judge, and by convincing him that he was a literary genius in distress, to win his favour and charity.

[1] Literally, 'and I take phrases [that were merely] silver, and when I have moulded them, it is said that they are gold,' *i. e.* 'Though they came into my hands in a state which entitled them to no higher denomination than that of silver, they became like gold, and are admired as such by all, when I have moulded them and employed them to the best advantage.'

[2] Abou-Zaid is represented in all the Makamat as possessed of the qualities to which he here lays claim. Thus, in the xxxvith, (pag. 466, De Sacy,) Hareth says that he extolled Abou-Zaid to the company on account 'of the elegance and ornateness of his style, and his great command of expression,' literally, 'the submission of words to his will,' انقياد الكلام لمشيته.

[3] Literally, 'now formerly I used to derive wealth from my acquired learning, and drew milk (*i. e.* every sort of advantage) from it.'

[4] 'And the sole of my foot in its dignity used to mount to degrees (steps) above which there were none higher.'

[5] 'And full oft (طالما) presents were brought ('conducted like a bride') to my abode, but I did not choose to accept from every one who offered;' *i. e.* 'I could even afford to refuse, so many were the gifts offered to me, and accordingly accepted the presents only of the rich and generous.'

But now my art is worthless[1] in their eyes
On whom the indigent for aid relies;
The sons of eloquence are set at nought[2],
No bond[3] is kept with them, no friendship sought;
Renowned no more, they live forlorn[4], forgot,
As though already they existed not,
Or like neglected carcases[5] remained,
Whose savour all eschew with dread unfeigned:
And hence I met reverse of fate so strange,
That all my best resolves[6] were doomed to change;

---

[1] Literally, 'literature is the most unsaleable article in the market of him on whom the hoper depends,' *i. e.* the very persons to whom one would naturally look as patrons of literature now undervalue it most.

[2] 'The reputation of the sons of literature is not respected.'

[3] 'No covenant or connexion is observed with them.'

[4] We find similar lamentations on the disrespect and degradation of learning in the xivth. Mak. (vid. pag. 108, De Sacy), where Abou-Zaid says: 'If you had been informed of my rank and my pedigree, and my manner of life, and how much my knowledge has comprehended of select sciences, no doubt would have occurred to you that my misfortune is the consequence of my learning,' ان دآى ادبى; 'Would then that I had not sucked the teat of literature, for its mischief has ruined me!' فقد دهانى شومه So in Mak. xxxviii. (pag. 494, De Sacy), 'A plague on him who despises literature, and blessings on him who is assiduous and versed therein!' تعسًا لمن جدب الادب وطوبى لمن جدّ فيه وداب

[5] 'As though they were mere carcases in their places, from whose stench all withdraw themselves with aversion.'

[6] Literally, 'so that my heart is perplexed by the trials I have experienced from the times ('the nights'); and their vicissitudes are strange'—'days' and 'nights' are used indifferently in Arabic for 'the times'—and as 'the times' here intended were 'dark times,' the term 'nights' is the more appropriate of the two.

And cares, whose fierce assault their victim vext,
My powers enfeebled[1], and my mind perplext;
Until by long misfortune I was led
In paths that honour ne'er approves to tread,
To incur the debts[2] that still my shoulder press
With load so dire that ruin's weight were less,
And all my goods to sell, nor e'en to spare
For future need a cloth of wool or hair[3].
Yet all in vain;—For soon five days entire
My entrails writhed[4] with hunger's gnawing fire;

[1] Literally, 'my power of stretching out my arm became straitened,' *i. e.* 'my powers of exertion, bodily and mental, became enfeebled by the narrowness of my means; and cares and distresses oppressed me,' or 'assaulted me fiercely.' خلو الذرع in the Makamah of Damascus means 'immunity from exertion, bodily or mental.'

[2] Shareeshi quotes here an expression attributed to Mohammed: 'Whenever God chooses to depress a mortal and bring him into contempt, he involves him in debt, and loads his neck and shoulders therewith.' And again, 'Beware of debt; for it is an anxiety at night, and causes depression by day,' or 'brings a man into contempt by day.' اياكم والدين فانّه همّ بالليل ومذلّة بالنهار. We find an expression similar to that in the text in Mak. xxvi. (pag. 209, De Sacy) 'thus my indigence (the emptiness of my hands) forced me to collar myself with debt,' (in English, 'to saddle myself with debt') الّي التطوّق بالدين.

[3] 'So I sold all away, till there remained not to me a mat of wool, nor any furniture that I might have recourse to.' Shareeshi says that the complete phrase among the Arabs, with respect to one reduced to extreme indigence was ما له سبد ولا لبد; *i. e.* 'he has neither a cloth of goat's hair nor one of wool,' which is accordingly introduced into the above translation.

[4] Literally, 'I wrapped my entrails about hunger' (instead of food), a metaphor which occurs several times in the Makamat, as in that of the Denar,

And no resource[1] remained within my power,
Nor goods that I might sell except her dower:
So these with sore reluctance[2] last I sold,
My eyes in tears, my heart with anguish cold:
Nor let her chide me, since their price to obtain
Both far and near I sought, and not in vain;
To all my waste her full consent[3] I found,
And ne'er transgressed her approbation's bound.

'and we wrapped our entrails about emptiness.' In the poem called Lamiyat Al Arab of Schanfara, we find a similar expression, واطوى على الخمص الحوايا كما انطوت خيوطة, 'My entrails were wrapped about hunger, as threads are wrapped together.'

[1] Literally, 'and when hunger burnt me, I saw no resource except her dower, (*i. e.* the goods she had brought with her as her dower, of which she makes mention in her plea above), and to go about, and bestir myself much in selling them' (in order to obtain their highest value). عرض is to be rendered here 'an *object* to which recourse may be had;' 'any piece of property which presents itself to one').

In the original there is a licence in the poetry here, viz. that the line ending with السغب is not an entire sentence; but, in order to make its sense complete, part of the following line must be taken with it. This is probably admissible only in descriptive verses like the present, as being subject to less rigorous rules; for in general each بيت or couplet must be a complete sentence, like a Hexameter and Pentameter in Latin; and the neglect of this is what the Arabs called عيب, *i. e.* 'culpable carelessness in a poet.'

[2] 'So I went about with her goods (to sell them), though my inclination was reluctant, and my eye was flowing with tears, and my heart sore distressed.' All these expressions are used in order to convince the judge that he did not proceed to do what his wife accused him of, till he was forced to it by extreme indigence; and that even then he had secured her consent, and made every effort to obtain the highest price for her property.

[3] 'And if I dissipated it (her dower) (or 'trifled with' it) I did not trans-

But if[1] she thus in angry mood complains,
Because, forsooth, I ought to make my gains
By stringing pearls, or else[2] the promise fair,
Wherewith I woo'd, was but a specious snare;
Lo! here[3] I swear by Mecca's Lord divine[4],
Whose pilgrims, sped by camels, seek His shrine,
That noble dames[5] to wrong was ne'er my part,

---

gress the bound of [her] approbation, that wrath should be excited anew [in her].' تراضى is derived from the 3rd conjugation, and therefore signifies *mutual* consent and approbation;' 'hers as well as his own.'

[1] Literally, 'but if what has made her wroth and enraged her, is her idea that my fingers would have made gain by stringing pearls.'

[2] Literally, 'or that otherwise, when I undertook (applied myself) to woo her, I gilded my speech with artifice, in order to make my design succeed.'

[3] The فـ here expresses 'if so, then.'

[4] 'I swear by him to whose Kaaba the pilgrims travel, while the fleet camels speed them along.' This seems to be a metathesis for 'while the fleet camels are urged along by them.' There is a similar asseveration in the poem of Nabegra, where he says فلعمر الذى قد زرته حجبا 'By the eternity of Him to whom I have gone on pilgrimage of the Hadj!' (*i. e.* by the Deity who was worshipped there before the time of Mohammed, when the Kaaba was as yet a heathen temple; for he proceeds thus: 'and by the blood of the victims that stain the sacred stones, &c.') The Kaaba is a covered building in the middle of the great court at Mecca called Al Haraam ('holy asylum'), for a description of which see Pocock, Spec. Arab. Hist. pag. 129, and the preface to Sale's Koran. This edifice was covered with magnificent drapery by several of the Khaliphs, and is considered by the Moslemin as the most sacred place on earth. The Kaaba was so called from its square or rather oblong form.

[5] Or 'chaste ladies,' *i. e.* those who are kept at home in that sort of chaste retirement which was deemed by Moslemin most important and essential to the preservation of female honour.

Nor fraught my character[1] with treacherous art;
From early youth[2] my skill was ne'er applied
To aught save books and reeds that swiftly glide;
My pearls by fancy[3], not by hand, were strung—
My only pearls the verses that I sung;

---

[1] 'Nor is my characteristic deception and lying;' تمويهٌ has already occurred above. It is derived from the same root as ماء 'water,' and means 'gilding or silvering brass or iron to make it seem real gold or silver.' It is metaphorically used to express 'deception.'

[2] 'Nor since I was brought up has my hand had anything connected with it, except swiftly-moving reeds (*i.e.* reed-pens which glide rapidly over the paper) and books.' This rendering is supported by Shareeshi, who explains اليراع by الاقلام, and مواضى by المسرعة فى الكتابة; and is perfectly consistent with the general sense of the passage in which Abou-Zaid speaks of himself as having been devoted only to study. De Sacy most unaccountably renders those words 'les mortels instruments des combats,' although in Makamah xxxii. (vid. pag. 42, De Sacy), where Abou-Zaid says, 'Whenever I choose, my hand rapidly employs the reed-pen, so that it drops pearls which adorn the lines:'

وإن شئت ارعف كفّى اليراع فساقط درّاً يحلّى الطّروسا

the same word is used for reed-pens, as in the above passage, and cannot possibly bear any other signification.

[3] Literally, 'But it is my fancy (imagination) and not my hand that strings the chains of pearls, and it is verses that are strung together by me, not beads.' The word سُخُب, the plural of سِخاب, means properly not 'necklaces,' but what the French call 'chapelets,' *i.e.* strings of beads of amber, mother-of-pearl, aromatic grains, olive stones, &c. with which Orientals amuse themselves by counting and fingering the beads. The metaphor in this passage resembles that in the xivth Makamah (pag. 100, De Sacy) واعجبنا بما نثر من سمطه; 'and he astonished us by what he scattered from his string of pearls.' The poem is compared to a string of beads, and the verses which compose it to the beads.

The following verses of Arab poets may have suggested the above idea to Hariri.

By eloquence alone my gains were made,
And studious arts have been my only trade[1].
Then hear my plea[2], and 'twixt her cause and mine[3]
Decide with justice, nor to wrong incline.'

Now when he had finished his composition[4] and ended his recital,
The judge, much admiring the verses[5], turned to the woman,
And said to her, 'Know that it is an established truth
With all governors and administrators of justice,
That the race of the bountiful is quite extinct,
And that fortune now favours[6] only the sordid;
And I am certain[7] that thy husband is true in what he says,
And that he ought to be acquitted from all blame;
And behold he has acknowledged his obligation[8] to thee,

انى امرؤٌ لا اصوغ الحلى تعملهُ كفّاى لكن لسانى صائغ الكلم

'I am a man who do not fabricate (mould) jewels, that my hands would make; but my tongue is a fabricator (moulder) of words.'

وانى لنظام القلائد للعلى ولستُ بنظام القلائد للنحر

'I am a stringer of necklaces for what is noble and elevated, and not a stringer of necklaces for the neck.'

[1] 'This was the craft alluded to [by me] as that whereby I amassed and acquired.'

[2] Literally, 'hear my explanation.'

[3] 'And do not incline to one of us more than to the other, but decide as it is just that thou shouldest.'

[4] Literally, 'completed the structure that he was building.'

[5] or, 'since he was struck with admiration.'

[6] Literally, 'that the times incline to the sordid,' *i.e.* 'that this is the age in which only sordid and mean persons flourish,' or, as De Sacy renders it, 'que notre siècle ne produit plus que des âmes basses et dégradées.'

[7] or, 'I really think.'

[8] 'The debt that he has incurred to thee by selling thy dower and spending the money so raised.'

And disclosed the real truth[1] of the matter,
And displayed an evidence of his ability to compose[2];
And it is clear that he is bared as it were to the bone[3]:
Whereas it is shameful to oppress one who has ample excuse[4],
And criminal to imprison one who is reduced to destitution[5].
Moreover, concealment of poverty is a duty of self-denial[6],
And patient waiting for relief an act of devotion[7];

---

[1] محض (literally 'pure milk') is used here as a metaphor for 'unmixed truth.'

[2] or, 'to string pearls or beads together.' This is the original sense of نظم. It is used metaphorically for 'the composition of verses,' each of them being regarded as a pearl or bead, and the poem as a string of beads; and is very appropriate in this passage, Abou-Zaid having employed similar metaphors in his verses addressed to the judge.

[3] 'Stripped of flesh as to the bones,' a metaphor for extreme indigence and destitution.

[4] 'excusatione dignus,' Golius, 'one who has a sufficient excuse,' viz. his inability to obtain supplies that may enable him to pay his debts and support his family.

[5] 'one who is in difficulties,' 'reduced to indigence, and disabled thereby from supporting his family.' Hesiod, in the 'Works and Days' warns against treating the poor with severity, and upbraiding them with their indigence, verse 717.

μηδέ ποτ' οὐλομένην πενίην θυμοφθόρον ἀνδρὶ
τέτλαθ' ὀνειδίζειν, μακάρων δόσιν αἰὲν ἐόντων.

[6] There were traditions from the prophet to that effect. We have already seen that to expose one's poverty to the world was considered by the Arabs highly disgraceful and reprehensible, page 73, note 1.

[7] These words are taken from a saying of Mohammed; انتظار الفرج بالصبر عبادة 'to wait patiently for relief (from God) is an act of devotion.' So in the golden verses of Pythagoras:

ὅσσα γε δαιμονίῃσι τύχαις βρότοι ἄλγε' ἔχουσιν
ὧν ἄν μοῖραν ἔχῃς πράως φέρε μηδ' ἀγανάκτει.

Return therefore to the retirement of thy home,
And pardon the husband of thy youth[1];
And cease from thy sad complaining[2],
And submit resignedly to the will of thy lord.'
Then he assigned them both a portion of the alms-money,
And gave to each a few[3] of the drahms whereof it consisted,
And said, 'Be content[4] for the present with this pittance[5],
And refresh[6] yourselves with this temporary[7] supply;
And be patient of the perfidy and asperity of fortune;
For "it may be[8] that God will bring you some opening,

[1] Literally, 'pater, (*i. e.* dominus) virginitatis tuæ,' 'thy first husband.' We have already found this phrase used metaphorically in the Preface of Hariri, where he says with respect to all the verses in the Makamat except four lines, that his own genius was their originator, 'pater eorum virginitatis,' ابو عذرة.

[2] 'Sad complaining.' غرب is capable of two meanings; either a 'flow of tears,' or 'sharpness of tongue,' 'reviling,' حد اللسان, which last Shareeshi says is more in accordance with the context. The above translation combines the two interpretations.

[3] قبصة is 'as much as can be taken up with the ends of the fingers;' and differs from قبضة, which means 'a handful,' 'as much as can be grasped with the whole hand.'

[4] or, 'comfort yourselves for a time with this slight refreshment.'

[5] علالة is not a 'permanent relief,' but a 'temporary refreshment;' like a mouthful of food to keep off the pain of hunger.

[6] or, 'moisten yourselves,' 'bedew yourselves.'

[7] 'With this residue of moisture,' a metaphor for a small pittance; literally, 'just as much as anything may be wetted with and rendered مبلول.' A few drahms or dirahems of silver was a very small sum of money, since twenty, and afterwards twenty-five of them, made one denar, or daric of gold. Their value afterwards decreased still farther.

[8] A quotation from the Koran.

Or some appointment of his own [in your behalf].'
Then they both arose [to depart],
While the man rejoiced[1] like one loosed from bonds,
And exulted like one who has become rich after poverty.
Now I had perceived that this person was Abou-Zaid,
When he first came[2] in sight, and his wife complained of him;
And I was on the point of exposing his versatile duplicity,
And the gains that he made by intricate subtleties[3],
But was afraid that the judge should become aware[4] of his guile,
And the artificial glozing of his language,
Lest on such a knowledge of him he should deem it improper
To admit[5] him to a participation in his bounty.
So I withheld myself from speaking, like one in uncertainty,
And suppressed[6] all observations respecting him,
As closely as a folded document[7] conceals its contents;
Except that when he had departed from us,

[1] or, 'the old man's joy was that of one,' &c.

[2] Literally, 'from the hour that his sun arose,' *i.e.* 'that he rose to view like the sun.'

[3] Literally, 'the fruits of his intricate branches' (فن 'ramus luxurians et intortus'), *i.e.* 'the gains that he made by the artifices into which he launched forth.'

[4] or, 'of the Kadi's becoming acquainted with,' 'arriving at a knowledge of,' &c.

[5] This verb is used primarily of a milch-camel when she teaches her young one to suck by little and little.

[6] Literally, 'folded up.'

[7] سجل is explained by Shareeshi to mean ورقة 'a leaf of paper or parchment,' and by another commentator صحيفة, which has the same meaning. الكتاب will then mean المكتوب, 'whatever is written on it,' 'its contents.' Others say that سجل is the name of 'the recording angel;' or of 'the secretary of Mohammed,' but the former interpretation is best.

And already arrived wherever he might be going[1],
I said, 'Would that we had some one to set out on his track,
Who might bring us a correct account[2] concerning him,
And whatever specimens of his eloquence[3] he may exhibit[4].'
Whereupon the judge sent after him one of his trusty servants,
And commanded him to observe his proceedings[5]:
But it was not long before he came back in haste[6],
And returned laughing immoderately[7].
And the judge said to him, 'What is it[8], thou strange simpleton[9]?'
And he replied, 'I have seen a marvellous thing,
And heard what produced in me a thrill of astonishment[10].'
And he said, 'What hast thou seen, or recollectest[11] to have heard?'
He replied, 'When the old man was gone, he clapped his hands,
Dancing[12], singing with all his might[13] in these words:—

[1] Literally, 'wherever he arrived,' *i. e.* 'wherever it might be.'

[2] 'The nucleus of his news.'

[3] حبرة is primarily 'a silken fabric woven in Yemen.'

[4] Literally, 'whatever of his rich tissue he may spread forth to view.'

[5] 'To spy out his news.'

[6] Literally, 'bounding up and down,' like a stone when it runs rapidly on the ground.

[7] مقهقها 'cachinnans.'

[8] or, 'what is the matter?'

[9] Literally, 'Mariam's father.' This was a name of contempt and derision, because the name of Mariam was never given to women, except by Christians, in Mohammedan countries; and besides, men were called after sons, not after daughters, *e.g.* Abou-Zaid, Abou-Omar, Abou'l-Feda, &c.

[10] Literally, 'a thrilling sensation,' *i. e.* of wonder, or pleasure, or amusement.

[11] Literally, 'what hast thou laid up in thy memory?'

[12] 'Changing his feet,' as in dancing.

[13] 'With the inside of his mouth full' of sound; 'blowing out both his cheeks.'

'That petulant jade
By her spleen would have made
In disaster[1] my fortunes to end,
And myself, I'm afraid,
Should a visit have paid
To a gaol, were the judge not my friend.'

Then the judge laughed so that his cap[2] of office fell off,
And his dignified composure was interrupted;
But as soon as he had recovered[3] his wonted gravity,
He ended this excessive[4] mirth by a prayer for forgiveness,
And then said, 'For the sake[5] of Thy most favoured saints,
Save me, O God, from imprisoning such eloquent[6] persons!'
Then he said to the same trusty servant, 'Hither with him to me!'
So the servant set out strenuously in quest of him,
But returned after a while reporting his departure to a distance;
And the judge replied, 'Be assured that if he had come[7],
He would have been perfectly secure from risk;
And besides I should have rewarded him as he well deserves,

[1] 'I was on the point of getting into trouble through the impudence of that audacious jade.'

[2] A sort of upright tiara worn by judges, shaped like a fir-cone.

[3] 'But when he returned to gravity.'

[4] All excessive emotions are considered criminal by the Arabs, as indicating want of self-restraint, and as offences against proper self-respect.

[5] Literally, 'for the sanctity of those of thy saints who are near [to thy presence],' *i. e.* 'the companions of the prophet.'

[6] or, 'such literary, accomplished persons.' The highest style of literature in the opinion of the Arabs of that period was the sort of ready eloquence displayed by Abou-Zaid; and for the sake of it, the judge is here represented as forgiving him even for having in some measure deceived him.

[7] Literally, 'if he had been here,' *i. e.* 'had appeared before me instead of absconding.'

And made him find 'the[1] end better for him than the beginning.'
Now when I saw the favourable leaning of the judge towards him,
Though the advantage of his[2] remarks about him[3] was lost to him[3],
My regret was like Farezdak's[4] when he had divorced Nawara,
Or that of Cosaiah[5] when the daylight had appeared.

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[1] This is an allusion to a passage of the Koran, where, of course, the 'end' and the 'beginning' are 'the next life' and 'the present;' but here the judge means, that if Abou-Zaid had come back he would have received a much larger gratuity than before. The expression resembles Eccles. vii. 8. טוֹב אַחֲרִית דָּבָר מֵרֵאשִׁיתוֹ, 'The end of a thing is better than its beginning;' and Job viii. 8. וְהָיָה רֵאשִׁיתְךָ מִצְעָר וְאַחֲרִיתְךָ יִשְׂגֶּה מְאֹד; 'Thy beginning was small, but thy end shall be greatly increased.'

[2] The judge's.

[3] Abou-Zaid. The advantageous consequences of the judge's remarks concerning Abou-Zaid would have been, as the Scholiast says, that the by-standers would have been liberal to him as well as the judge; but as he was not to be found, all this was lost to him.

[5] 'The regret of Cosaiah' was proverbial among the Arabs long before 'the regret of Farezdak,' and must therefore be explained first. This Cosaiah, when grazing camels, noticed a young plant of the sort called نَبِع, whose wood is very tough and of a yellow colour, and determined when it should be grown large enough, to make a bow of its stem, and arrows of its branches. After some years he did so; and with this bow and arrows went to lie in wait for some wild asses, when they should come down to drink at night. He shot at them several times; and on each occasion the arrow transfixed a young one, and passing out at the other side, struck light on an opposite rock. This convinced Cosaiah, who saw from the light that his arrow had hit the rock, that he must have missed the animals every time, and in disgust he struck his bow against the ground and broke it. In the morning he found the young asses lying dead, and his arrows stained with blood, and repented bitterly of having broken so good a bow. Hence the proverb, 'The regret of Cosaiah.'

[4] Farezdak was an Arab poet, who having divorced his wife Nawara,

in the presence of a witness, so that the act was irretrievable, afterwards repented of it, and expressed himself in the following verses:

ندمتْ ندامة الكسعىّ لمّا غَدَت منّى مطلقة نوارْ
وكانت جنتى فخرجتْ منها كآدم حين اخرجه الضِرارْ
فكنت كفاقئ عينيه عمدًا فاصبح ما يضى له النهارْ
ولو انى ملكتْ يدى ونفسى لاصبح لى علىْ القدر اختيار

'I repented as Cosaiah repented in the morning,
'When I found that Nawara was finally divorced from me.
'She was once my paradise; but I had excluded myself therefrom,
'As Adam was excluded when the Evil One drove him out.
'Thus I was like one who has put out his eyes on purpose,
'So that when he rises in the morning, the day shines for him no more;
'Whereas, if I had retained mastery of my actions and temper,
'The disposal of my fate would still have been at my choice.'

In the expression, 'the day shines to him no more,' De Sacy observes, that there is allusion to the name of Nawara, which means, 'the illuminator.'

This Cosaiah كسعى must not be confounded with the Kozeir قصير spoken of in the Preface of Hariri (pag. 21, note 2), and in the Bedouin Makamah, as having mutilated his face in order to secure an opportunity of avenging the murder of his master.

The story of Cosaiah is given at great length by Okbari and Motarrezi, interspersed with many verses, the translation of which De Sacy has given in his Chrestomathie, but not in a satisfactory state, by reason of the imperfection of his MSS. of the original.

THE MAKAMAH

OF

THE DENAR[1].

THE WORDS OF HARETH IBN-HAMMAM.

I WAS once in company[2] with some assembled friends,
Who were such that no fire of dispute burnt among them,
And none who addressed himself[3] to them was disappointed[4],

---

[1] This Makamah is so called, because the subject of it is the winning of two Denars by Abou-Zaid, as a reward for his improvising in praise and in blame of them respectively. The Denar is a gold coin worth twenty dirahems or drahms of silver.

[2] The construction of the first clauses of this Makamah is so idiomatic, as to render the translation of them very difficult. They may be rendered verbatim as follows: 'An assembly strung together (*i. e.* united) me and my companions, wherein the appealer (any one who addressed them) was never disappointed, and the attrition of fire-shafts never failed (to produce sparks), and the fire of altercation never blazed.' With regard to the words قدح زناد see note 1, pag. 58, on a passage of the Makamah of Beni Haraam, where, (as in this place) it has been translated 'striking of fire-flints,' though it means literally, 'rubbing together of the shafts used for obtaining sparks by friction,' because the former is more readily understood, at the same time that it conveys nearly the same idea.

[3] Either in 'soliciting their bounty,' or simply 'in conversation,' or both; مُنَاد being interpreted by some فقير سائل, and by others متكلّم.

[4] 'Was disappointed,' *i. e.* 'of the readiness to bestow,' or, 'of the readiness in conversation and improvisation, which he had expected to find in them,' or both.

Or found them like flints[1] from which no spark could be struck.
And whilĕ we severally exerted[2] our powers of inditing,
And resorted to various novelties of rare anecdote,
Lo! there stood among us a shaikh in a ragged cloak,
Who had a limp in his walk, and who thus addressed us;
'O choicest of treasures, and ornaments of your tribes,
May you be happy[3] in the morn, and enjoy your early[4] draughts!

---

[1] This clause is analogous to the preceding one, and like it refers to 'readiness to bestow,' or 'readiness of eloquence,' or both, according to the sense we choose to attach to مِنَّاد. We find instances in several of the Makamat of the use of the phrase قدح الزند, in connexion with both of those ideas. In the passage of the Makamah of Beni Haraam already mentioned (pag. 58), it is employed with reference to 'readiness to bestow:'

'For none complained that, when they sought my aid,
'They struck on flints that failed to yield a spark.'

And in the xviith Makamah (pag. 191, De Sacy), capability of conversation and improvisation is expressed by the same metaphor; where Abou-Zaid says to a literary company, إن صلدت زنادكم قدحنا 'if your fire-shafts fail, I will produce the required sparks with mine,' *i.e.* 'if your powers are unequal to the performance of what is required (in improvisation), I will supply the deficiency.'

[2] Literally, 'while we pulled each towards ourselves the corners of [the robe of] improvisations,' *i.e.* 'while we each displayed our conversational powers,' and 'severally indited something new and original.' 'Improvisation,' or 'original conversation,' is here expressed under the metaphor of a robe or woven fabric, which a number of persons have hold of, and pull each toward himself.

[3] عموا is the imperative of وعم, and is equivalent to انعموا in the next clause.

[4] An allusion to the habits of the ancient Arabs, before the prohibition

Look on one who was wont to give liberal entertainments[1],
And was distinguished alike by opulence and munificence,
Who had estates[2] and villages, and means of hospitality[3];
But whom severe disasters assailed incessantly,
And fights of afflictions[4], and fiery malice of the envious,
And a succession of dark and calamitous events,
Till his palm became void, and his court-yard bare,
And his fountain dry, and his mansion desolate[5],
And his saloon deserted, and his chamber rough with stones,
And his fortunes reversed, and his family wailing,
And his stalls empty, and his cattle[6] and his stores[6] gone;
So that rivals[7] condoled, and the jealous and malicious[7] pitied;

---

of wine, of drinking it early in the morning. See the Moallaka of Amru Ibn Om Khaltoum, lin. 1, where the poet says, addressing an attendant damsel,

الا هبى بصحنك فاصبحينا ولا تبقى خمور الاندرينا

'Holla! awake with thy goblet to give us our morning draught,
'And suffer not the wines of Enderein to remain [unused].'

See also the Moallaka of Labid, lin. 61, quoted above, pag. 33, note 1.

[1] Literally, 'who possessed saloons (places for the entertainment of guests), and liberality.'

[2] عقار is 'estates, lands, or farms,' or else 'fixtures,' 'heavy goods.'

[3] Literally, 'broad dishes and hospitable meals.'

[4] So St Paul says, 'ὑπεμείνατε πολλὴν ἄθλησιν παθημάτων,' *i. e.* 'afflictions with which it was necessary to struggle.'

[5] or, 'uneven and incommodious.'

[6] 'That which utters a sound (articulate or not), and the mute,' the former meaning 'cattle,' and the latter 'goods and implements of all kinds;' a phrase corresponding to the English 'live and dead stock.'

[7] غابط is 'the emulous without envy,' شامت is 'one who rejoices over another's calamity.' Thus, in the xiiith Makamah, (pag. 148, De Sacy)

And we were reduced[1] by grievous misfortune and crushing want,
To take sores for our sandals, and agony for our aliment,
And have our bellies filled only with burning anguish,
And our entrails wrapped only about pining hunger,
And our eyes anointed[2] only with sleeplessness,
And to call hovels[3] our home, and beds of thorn smooth,
And seek to forget the saddles[4] whereon we used to ride,
And deem utter extinction a boon, and the day of doom tardy.
Who then is so generous as to relieve, or so liberal as to bestow?
For I swear by Him who brought me forth out of Keila[5],
I am now so poor[6] that I have not sustenance for one night.'

Abou-Zaid says, 'I was reduced to distress, till the cruelest (bluest) enemies pitied me.' حتى رثى لى العدو الازرق.

[1] الّنا is for اولنا 'pervenimus,' 'redacti sumus.'

[2] 'We were reduced to *kohel* ourselves with sleeplessness.' The kohel ('stibium,' antimony dissolved in spirit) was anciently used both by men and women, and considered very good for preserving clearness of eyesight. One of the miracles by which Mohammed was said to have been distinguished was that he was born 'with his eyes kohelled,' مكحول.

[3] or, 'any low places.'

[4] *i.e.* 'our former easy and affluent circumstances, when we possessed saddled camels, and had no need to walk on foot.'

[5] From this passage the Makamah is called, in many MSS., the Makamah of Keila. This is the name of a tribe of Arabs; but also of the mother of Aus and Khasrag, two companions of Mohammed of the tribe of Grasaan, to which Abou-Zaid belonged. The latter is probably intended here; and thus by the form of his asseveration he reminds his hearers that though so indigent he was of noble descent.

[6] 'A brother of poverty,' *i.e.* '*really* poor,' just as اخو عمى means 'really blind.' امسيت (literally, 'I am become in the evening') means simply 'I am become,' as does also غدوت, which means primarily, 'I am become in the morning.' Similarly, بت, 'I passed the

On hearing these words I felt pity for his destitution,
And inclined to elicit likewise [a specimen of] his rhymes[1];
So I presented to him a denar, and said to him, to try him,
If thou wilt eulogize this in verse, it is certainly thine.
Whereupon he instantly began to indite these lines[2],
Without borrowing aught from other sources;

'Hail[3]! noble coin[4], of saffron colour clear,
O'er regions wide who *passest*[5] far and near!
Thy worth, thy titles, *current* still remain;
Thy lines[6] the secret pledge of wealth contain;
Successful industry thy steps attend[7];
Thy aspect bright all welcome as a friend[8];

night [in any state]' is used to mean simply, 'I remained,' or 'was in that state.'

[1] فقر means primarily 'vertebræ of the spine,' and is used to denote 'rhymes,' because they follow each other in even succession like them.

استنباط means primarily 'the seeking a spring by digging,' and metaphorically 'the seeking to elicit any thing fresh.'

[2] These verses are the most ingenious and elaborate in all the Makamat of Hariri, with a repetition of the rhyme (رَتِهْ) twice in every line.

[3] اكرم به is equivalent to قُل به ما اكرمَ هو; *i.e.* 'extol it by saying of it, How most noble it is!'

[4] Literally, 'Extol it as most noble, the yellow, whose yellowness is clear (or 'is fine and pleasing'), that crosses regions whose journeys (*i.e.* the distances between which) are far.'

[5] ترامت is equivalent to تباعدت, 'distantia invicem sunt.' It is in the 3rd pers. fem. preterite of the 6th conjugation from رمى. Vid. Gol.

[6] 'Its lines,' or 'lineaments,' denote 'the impressions on the coin,' which, as constituting its value and ensuring its currency, 'contain the secret pledge of wealth to its possessor.'

[7] Literally, 'its progress accompanies the success of schemes.'

[8] 'Is dear to all intelligent living creatures.'

Endeared to all, as though[1] thy precious ore
Had e'en been molten from their own heart's core.
Whose purse thou fillest boldness may display,
Though kindred be remiss or far away[2];
With thee the great their influence maintain,
Without thee pleasure's sons of want complain;
What heroes thy collected[3] might hath quelled!
What host of cares one stroke[4] of thine dispelled!
How oft an angry churl, whose fury[5] burned,

[1] Shareeshi quotes a similar idea from a poet, who says of coin,

فكل قلب اليه منصرف كانّه من جميعها خلقا

'All hearts turn towards it,
'As though it were formed out of an assemblage of them.'

[2] Two verses of the original are here omitted in the translation, viz.
'How dear is its purity and its splendour!
'How precious is the competence and aid that it bestows!'

literally, '*its* competence and aid.' نضار is 'pure gold.'

These two verses contain no idea that is not more fully expressed in other lines of the poem, and are evidently inserted merely for the purpose of introducing two more words ending in رتة, viz. نضارتة and نصارتة.

[3] Literally, 'how many a full moon has a large sum thereof brought down!' *i. e.* 'how many a noble and distinguished person has been won over by a liberal largess!' Rather, 'how many a fair one has a liberal present of money made subservient to the lover!' and 'fair ones,' may be substituted for 'heroes,' in the translation. The word بدرة has occurred in the Makamah of Alexandria, and is used to signify 'a purse of 10,000 dirahem:' see pag. 98, note 4.

[4] كرّة is here 'impetus unus,' 'a single stroke,' or 'one charge of an army.' It also means 'a single time,' 'once,' and, as applied to a denar, may imply 'a single denar,' which might sometimes suffice to remove much trouble and distress.

[5] Literally, 'embers,' *i. e.* of wrath.

Thy whispered mention[1] hath to mildness turned!
Through thee the captive by his kin forgot
Is ransomed back to joy's unmingled lot.
Such power is thine[2], that, if I feared not blame,
I e'en would say, "Almighty is thy Name[3]!"'

After inditing these words[4], he stretched out his hand and said,
'A man of honour fulfils what he has promised,
As a rain-cloud gives a shower, if it has thundered[5].'
So I threw him the denar, and said, 'Take it, and welcome[6]!'
And he put it into his mouth[7], saying, 'May God bless it!'
And then, after paying his thanks, prepared[8] for departure.
But I had conceived a strong predilection[9] for his pleasantry,

---

[1] 'Its whispered mention (*i. e.* suggestion) was covertly communicated to him, and his vehemence abated (became gentle).' The word شرّة is used in Hariri's preface to express 'extravagant vehemence' of language.

[2] Literally, 'By Him who created it!' (*i. e.* 'by God!') but for pious fear, I should say, 'Its power be exalted!' *i. e.* 'I should say that it possessed *divine* power.'

[3] The phrase جلت قدرته, 'His power be exalted!' (as well as عز وجل; or, as the Moors write it, جل وعز) is properly applied only to the Deity; but Abou-Zaid says that if he did not fear the charge of impiety, he should apply it to money likewise, as a sort of earthly divinity.

[4] For a similar Ode in praise of a piece of money, see De Sacy's Chrestomathie, Vol. III. pag. 218, where a Makamah of Badiah Al Hamadthani is quoted, beginning, يا حبّها فاقعة صفرآء

[5] See pag. 56, note 1.

[6] Literally, 'take it not begrudged;' *i. e.* 'which I do not grudge thee.'

[7] A token of respect to a donor, customary with Arabs.

[8] 'Gathered up his skirts.'

[9] Literally, 'But there had arisen (grown up) in me from his pleasantry an incipient inebriation of strong desire [to hear more of it].'

That made me willing[1] to incur a fresh debt to him;
So I drew forth another denar, and said to him,
'Wilt thou censure this[2], and then put it with the other?'
Whereupon he indited extemporaneously, and chaunted readily,

'Woe[3] to thy jaundiced looks and double face,
Thou false deceiver, counterfeit and base!
In whom a loved one's gay attire[4] we view
In union strange with lover's sickly hue!
Whom sages justly deem[5] a lure abhorred,
Seducing man to crimes that grieve his Lord.

---

[1] 'Made easy to me the incurring of debt, &c.' *i.e.* made me forward and willing to incur it.

[2] هل لك حاجة, *i.e.* هل لك, *i.e.* 'Hast thou the ability and inclination (to censure it)?'

[3] Literally, 'Woe to it for a deceitful counterfeit, yellow, double-faced, like a hypocrite!'

For an explanation of تبًّا, see note 3, pag. 83, in the Makamah of Sanaa. مماذق is applied primarily to 'wine or milk adulterated with water;' and منافق to a 'deceiver in religion,' 'a hypocrite.'

[4] 'That appears to the eye of the observer with two qualities, the gaiety and adornment of a loved one, and the complexion of a lover.' The yellow colour of gold is compared to that of a pining lover, and its glitter, and the beauty of the impression on the coin to the attractions of the object of his affections. The union of these two is represented by a quaint conceit as incongruous and unseemly.

[5] 'The love of it (عند 'apud') in the opinion of rightly-judging persons tempts to commit what provokes the wrath of the Creator.' M. Peiper renders the clause, 'Its love [when found], in those who administer justice, tempts them, &c.' But the preposition بـ would have been used instead of عند, if this were the meaning; and ذوى الحقايق signifies, 'people

Through thee the robber of his hand is maimed,
The tyrant for corrupt extortion blamed;
The sordid grudge benighted guests[1] to aid,
And creditors bewail their debts unpaid;
Through thee we deprecate[2] the baneful strokes
Of envy's eye which oft thy lust provokes;
And, worst of all, if ill on mortals light,
Thou aidest none but by a truant flight[3].

---

of correct opinions and virtuous sentiments,' not 'persons in authority.' حقايق is the plural of حقيقة.

So Juvenal, *Sat.* XIV. 291:

'Quum sit causa mali tanti et discriminis hujus
'Concisum argentum in titulos faciesque minutas.'

And Anacreon in an Ode attributed to him:

ἀπόλοιτο πρῶτος αὐτὸς
ὁ τὸν ἄργυρον φιλήσας,
δι᾽ τοῦτον οὐκ ἀδελφοὶ,
δι᾽ τοῦτον οὐ τοκῆες,
πόλεμοι, φόνοι, δι᾽ αὐτόν.

Compare also Virgil, *Æn.* III. 56, and a very remarkable passage in Shakspeare's *Timon of Athens*, Act IV. Scene 3, 'Gold, yellow gold, &c.'

[1] Literally, 'nor, but for this, would the sordid shrink from the nightly visitor who claims his hospitality, nor would the deferred [creditor] complain of the delay of the tardy [debtor].'

[2] After this line occurs in some MSS. the line

ولا عصا المخلوق على الخالق

But it is best to omit it, as inconsistent with the rules of Arabic poetry, because its last word خالق has already occurred in the same signification at the end of another line of this poem, and that line also much resembles it in sense.

[3] 'And the worst of all its qualities is that it is of no use in difficulties, unless it deserts thee like a run-away slave;' *i. e.* 'money must be parted with in order that it may become useful.'

Then wise is he[1] who spurns without delay
Thy proffered aid, and flings thee far away;
Who, deaf to all thy soft enticing tones[2],
With scorn unfeigned thy sordid love disowns,
And sternly bids thy glittering form begone[3],
How bright soe'er its false allurement shone.'

Then I said, 'How copious are the showers of thy eloquence!'
But he replied, 'Thy agreement is now most obligatory.'
So I gave him the second denar, and said to him,
'Exorcise them both by repeating the Chapter of Thanksgiving[4].'

---

[1] Literally, 'Well done he (واهًا construed with ل or على after it means 'euge,' 'papæ,') who throws it away as from a height!' either because this was the punishment of a run-away slave, to whom the coin was compared in the preceding clause; or, simply, in order to get rid of it.

[2] The gold coin is here compared to a seductive mistress, and its *ringing* sound to her enticing voice.

[3] Literally, 'and who, if it address him with the gentle tone of a lover, replies in the words of the truth-speaking and veracious,' 'I have no idea of connexion with thee, so remove thyself away from me.'

[4] Two reasons why the name مثانى is said to have been applied to the first Chapter of the Koran have been stated in note (γ), pag. 35. Possibly this name may be derived from the sense of the verb ثناء in the fourth conjugation, viz. 'to return thanks;' and then the name سورة المثانى will have the same meaning as سورة الحمد, 'Surah of Thanksgiving or Praise,' a name also applied to that Surah, because it begins 'Praise be to God, &c.' Hareth recommends Abou-Zaid to repeat it as suitable to his case, after he had received so liberal a present, and as a due acknowledgment to God, which would secure his blessing upon the money. Similarly, an Arab poet speaking of a handsome youth, says:

قل للذى يعجب من حسنه ٭ اقرأ عليه سورة الحمد

'Say to him who is struck with admiration by his beauty,
'"Repeat over him the Surah of Praise (or Thanksgiving),"'

But he threw it into his mouth, and united it with its twin,
And then withdrew, congratulating himself on his morning's walk,
And extolling the assembly and their liberality.
Now it occurred to me that this man was Abou-Zaid,
And that his lameness might be a mere pretence;
So I called him to come back, and said to him,
'Thou art recognised by thy eloquence; now then walk straight!'
And he replied, 'If thou art Hareth Ibn-Hammam,
Be saluted with honour, and live long among the honourable!'
And I said, 'I am he; so tell me of thy condition[1] and fortune.'
He replied, 'I alternate between two states, distress and ease,
And change with two winds of fortune, the hurricane and breeze.'
And I said, 'But how couldst thou pretend lameness?
Whereas such as thou. art should not play the impostor[2].'
Then the cheerfulness which he had displayed disappeared[3],
And he went away, inditing these lines[4];

---

i. e. 'Praise God for having created one so beautiful to please and delight thee!' If مثاني signify simple 'repetition,' there is probably an allusion to the *two* denars which Abou-Zaid had just received.

[1] The commentators say that 'How is thy condition, and the events of fortune?' is put for 'How is thy condition *with* the events of fortune?' *i. e.* 'How go the events of fortune with thee?'

[2] 'Whereas it is not such as thou who should practise jokes,' (or, 'trifle,') *i. e.* a person of thy ability and literary skill ought to have scorned to stoop to such mean arts for gain.

[3] A word used properly of the eclipse or disappearance of the moon.

[4] The literal translation of the first line of the original is, 'I pretend lameness, not from any liking for lameness, but by way of knocking at the door of relief.' So we have in the Makamah of Sasaan, 'Knock at the door of maintenance by assiduity,' where, '*Knock at the door of*,' means 'seek.' Verbs of the form تعارج often mean 'to pretend' to be in the state expressed by the primary form; thus, in the Makamah of

'This lameness I feign
Your bounty to gain,
And not that to limp is a pleasure[1]:
Then acquit me from blame,
If I choose to be lame,
Nor censure me thus without measure;
For if people complain[2],
My excuse I maintain,
"It is lawful to limp for a treasure."'

Sasaan, تناعس, تعامى, تناسى, mean respectively, 'to pretend to slumber;' 'to pretend to be blind;' 'to pretend to forget.'

[1] The literal meaning of the second line of the original, (which is omitted in the above translation) is, 'I pretend lameness by way of seeking relief, while I thus throw the cord on my [camel's] neck, and range like one who has permitted his camel to graze without restraint;' *i. e.* 'while I thus indulge my inclination, and adopt whatever expedient for obtaining relief occurs to me.' He compares himself, as launching forth freely in artifice, to a man mounted on a camel, who throws the leading-string on her neck, and permits her to graze at large. مرج is 'liberè in pascua dimisit;' and اسلك مسلك من قد مرج is explained by Shareeshi, 'I proceed like one who ارسل نفسه تمشى حيث تشا وكما تشا,' *i. e.* 'suffers himself to follow the bent of his own inclination' in adopting any schemes that suggest themselves. This clause is omitted in the translation as unsuitable to English idiom; but if the reader choose to supply it he may insert after the words 'And not that to limp is a pleasure,'

'And relief to obtain,
'I slacken the rein,
'And range where I list at my leisure.'

[2] 'And if the people blame me, I say, "Excuse me; for no guilt lies on one who is lame".'

THE MAKAMAH

OF

SINGAR[1].

THE WORDS OF HARETH IBN-HAMMAM.

I WAS once returning from Damascus on my way[2] to Bagdad[3],
Accompanied by travellers on camels, of the tribe of Nomir,
Men distinguished alike by excellence and by affluence[4];
And Abou-Zaid of Seroug was also journeying with us,
Whose converse beguiles[5] the bereaved, and detains the hasty,
Who is the greatest wonder of his time,
And is pointed at of all fingers[6] for his eloquence.
Now it happened, at the time of our halting at Singar[1],
That one of the merchants of that place gave a banquet[7],
Inviting people of town and country to a general entertainment,
So that his invitation extended likewise to our caravan[8],

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[1] A city of Kurdistan, to the west of the Tigris, not far from Mosul, and on the road from Damascus to Bagdad by way of Haleb and Mosul.

[2] انحو is equivalent to اقصد.

[3] Literally, 'the city of peace' or 'security.' The Tigris was called 'the river of security,' نهر السلام.

[4] Literally, 'provision,' or 'stores.'

[5] Literally, 'the detainer of those in haste, and beguiler of the bereaved.'

[6] So Persius, Sat. I. 'Est pulchrum digito monstrari, et dicier, hic est.'

[7] اوام is 'gave a وليمة banquet.'

[8] قفل is 'a returning caravan.'

And he included in it alike the noble[1] and the mean.
Now when we had accepted it[2], and repaired to his residence,
He presented to us all such dishes of liquid[3] or solid,
As are pleasant to the taste, or attractive to the eye;
And then set before us a vessel of glass,
That was like solidified air[4], or condensed sunbeams,
Or moulded light of the sky[5], or a fine fresh-shelled pearl[6];
And it contained assortments of various sweetmeats,
And was sprinkled with perfumes that pervaded them all;
And rosewater of Tesnim[7] had been poured therein,
So that it presented a fair appearance and fragrant odour.
Now when our appetites had kindled at its appearance,
And our palates had become eager to make trial of it,
And the moment arrived for an attack to be made on its contents[8],

[1] Literally, 'those whom it was obligatory, and those whom it was superfluous to invite.'

[2] 'When we had assented to his inviter (the person sent by him to invite us), and repaired to his place of reception.'

[3] Literally, 'dishes for one hand and for two,' *i. e.* 'such as require the use of one or both hands to eat them with;' the former being fruit, sweetmeats, &c., and all things eaten with a spoon, and the latter, meat, and those viands which must be divided into fragments before they can be eaten.

[4] Literally, 'as if it had been solidified *from* air, or condensed out of motes of a sunbeam,' &c.

[5] or, 'the open expanse,' where the light is the clearest.

[6] 'As if it had been shelled from a white pearl,' a metathesis for 'as if it had been a white pearl shelled,' *i. e.* a fine pearl taken fresh from the shell, that has not yet lost its whiteness by exposure to the air.

[7] The name of a fount in Paradise. It is used here merely as a title expressive of excellence and purity.

[8] Literally, 'its bevy;' a word primarily used either of women or gazelles, the former of whom are the victims of the predatory excursions, and the latter of the hunting expeditions of the Arabs.

And for the war-cry, 'Revenge,' to be raised at its despoiling,
Abou-Zaid started away like a madman, and withdrew from it,
Even as the lizard is separated from the sea-fish[1].
But we all expressed a wish that he should come back,
And not be to us like Kodaar to the tribe of Thamud[2];
But he replied, 'By him who revives the dead from their graves,
I will not come back, till that vessel has been removed.'
Finding therefore no other means[3] of pacifying him,

[1] A proverb expressing irreconcilable separation, because the lizard frequents only dry places. In the Makamah of Basra, he says of that city, 'There the sea-fish and lizards meet,' *i. e.* it possesses all the different advantages of land and water.

[2] An ancient tribe of Arabs, to whom the prophet Saleh (grandson of Shem) was sent to turn them from idolatry to the worship of the true God, according to the Mohammedan historians. A few believed, but the rest demanded a sign of his mission. The sign given was the production of a living camel out of a rock. Still many refused to believe, and one Kodaar hocked (عقر) the camel, which so displeased the Almighty, that he destroyed the nation with thunder and lightning. Kodaar thus became proverbial for one who brings mischief or calamity on his friends. The tribe of Thamud are said by Ahmed Ibn-Yusuf to have inhabited the rock-dwellings 'between Syria and Arabia' (Petra?), from the height of which he infers that the stories about the gigantic stature of these people must have been fabulous.

[3] or, 'so we found no escape from pacifying him and exempting him from his oath [by sending the glass away]; and therefore we caused it to be removed;' *i. e.* 'finding that, in order to pacify him and exempt him from obligation to keep away from the table, it was absolutely necessary to send the glass away, we therefore caused it to be removed,' &c. بدّ means 'separation' or 'escape;' and لم نجد بدّاً من الشى 'we found no escape from it,' 'no help for it;' *i. e.* 'we were absolutely constrained to it,' 'it was necessary for us to do it.'

By the removal of the glass-vessel Abou-Zaid was enabled to resume his seat without perjury.

Or of exempting him from the obligation of his oath,
We sent it away, though our thoughts went along with it,
And our tears flowed abundantly at its removal.
As soon then as he was thus enabled to resume his seat,
Without any apprehension of contracting guilt thereby,
We asked him, why he had risen from his place,
And with what motive he desired the removal of the glass.
When he replied, 'You know that glass is transparent[1];
And I made a vow[2] to God, some years ago,
Not to stay in the same place with anything transparent:'
And we said, 'And wherefore this solemn oath and binding vow?'
He replied, 'I had a neighbour whose tongue was enticing,
Though his heart was envenomed as a scorpion,
And whose speech was as honeycomb to refresh,
Though his secret thought was concentrated[3] poison;
And I was led to consort with him by his living near me,
And was cajoled by his smiles[4] into associating with him;

[1] or 'perfidious,' 'unable to conceal what is committed to it.'

[2] الى 'he called God to witness.'

[3] or 'macerated,' 'infused;' a drug is said to be منقع when a decoction, or rather 'infusion,' is made of it by steeping it in water till all its qualities are extracted; and سم منقع will therefore mean 'an *infusion* of poison,' 'a concentration of all its noxious qualities.'

The poet Narbegra says of a viper فى انيابها السم ناقع 'in its fangs was the poison which infuses itself [into the limbs of him whom it wounds],' *i. e.* 'an active poison.'

[4] Literally, 'his shewing his teeth [in smiling];' a word primarily applied to a camel when it draws back its lips so as to display its teeth, an action which in the camel is not indicative of vice or rage, as it is in the dog.

The fairness of his appearance[1] made me desire his companionship,
And the guile of his behaviour enticed me to intimacy[2] with him;
So I attached myself to him as[3] to a near neighbour[4],
Whereas it has appeared that he was a swooping vulture;
And I became familiar with him, as with[5] a familiar friend,
Whereas it has been evident that he was a treacherous serpent;
I shared my food[6] with him, nor knew that on examination[7]
He would be found to be one of those whom it is joy to part with,
And clung to him in ignorance that after trial[8] should be made,
He would be found to be such as one exults to be rid of.
Now I had a maiden, who was unrivalled[9] in perfection;

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[1] Literally, 'the greenness of his dung-heap;' a metaphor for 'falsely fair appearances,' because grass grows rapidly and very green on a patch of dung in a field, but is nevertheless of rank quality.

[2] مفاسدة means literally 'smelling one another's odours,' and is explained by the Scholiast as signifying here مسارّة '*mutual* intimacy.'

[3] 'As being in my opinion (عندي) a near neighbour.' So in the Makamah of the Denar (pag. 125, note 5) عند ذوى الحقايق '*in the opinion of* rightly judging persons.'

[4] Primarily, 'one whose كسر (side of his house) is contiguous to ours'—γείτων ὁμότοιχος.

[5] على انّه 'on the supposition that he was.'

[6] 'My salt,' *i.e.* 'my food in general' or 'bread,' which is always made with salt.

[7] Properly, '*inspection* of money to distinguish the good from the bad.'

[8] Primarily, '*examination* of the teeth of a horse before purchasing him to ascertain his age.'

[9] 'Had none to race (vie) with her.'

If she unveiled, the two lamps of heaven[1] were put to shame,
And all hearts were inflamed with the fires of desire[2];
If she smiled, she [displayed teeth[3] that] made pearls despicable,
And [in comparison whereof] choice pearls[4] would be sold for pulse;
When she gazed earnestly, she excited deep emotions[5],
And made the fascination[6] of Babylon to be realized;

[1] So Omar Ibn Fared says of his mistress,

تهذى بهذا البدر فى جو السما
خلّ افترائك فذاك خلّى لا ذا
اربت لطافته على نشر الصبا

'You rave about the full moon in the vault of heaven;
'Leave off thy delusions, for *she* is my beloved, not that [moon]:
'Her charms outvie the revival of the dawn.'

[2] So Hesiod (*Op. et Dies*, 66) says of Pandora, that Jupiter commanded Venus to bestow upon her '*πόθον ἀργαλέον καὶ γυιοβόρους μελεδῶνας*.'

[3] Arab poets frequently praise the *teeth* of the fair ones whom they celebrate; see also the Makamah of Holouan below, where they are compared to hailstones, bubbles, &c.

[4] The word مرجان is rendered by Peiper 'coral.' If this were correct, the idea would be elegant enough; the teeth of the maiden being thus compared to pearls, and her gums to coral; but Golius, with more probability, interprets it 'small pearls.'

[5] بلبلة is 'melancholy, arising from love.'

[6] 'She verified the fascination or magic said to be practised at Babylon.' This is an allusion to a story in the Koran about two angels, Harut and Marut, who were believed to practise sorcery at Babylon. See the 2nd Surah of the Koran (page 13, Sale, 4to.) for one account of them. Another account is, that 'when the angels in heaven expressed surprize at the wickedness of the sons of Adam after prophets had been sent to them, God let them choose two of themselves to be sent down to earth. They chose Harut and Marut who exercised their office with integrity, until the planet Venus (Zohara) descended in the shape of a woman, and enticed them to love her, so that when she flew away from them to heaven, they

When she spoke, she captivated the mind even of the wise,
And lured down the wildest fawns[1] from their crags;
When she recited the Koran[2], she cheered the sick at heart,
And might have revived those already immured[3] in the tomb,
And seemed gifted with the psalteries[4] of the house of David;

---

pursued her there, but were not admitted. On the intercession of some of the pious, they were permitted to choose whether their punishment for this misdemeanour should be in this world or the next. It is said that they chose the former, and are now confined at Babylon till the day of judgment; and that if any one desire to acquire the art of magic, he may go to them and learn of them, hearing their voice, but not seeing them.

A line much resembling the above passage of Hariri occurs in a poem of Ibn Fared, viz.

وبطرفه سحرٌ لو ابصر فعله هروت كان له به استاذا

'In her (literally, 'his') look was such a fascination, that if Harut had seen her performance, he might have derived instruction from her therein;' *i. e.* 'he might have learnt from her new arts of fascination.'

[1] *i. e.* 'the proudest men, and those least accessible to such charms, became submissive to her, and captivated by her.'

[2] It has been already observed (pag. 35, note *θ*) that the verb قرأ properly means to 'read the Koran in recitative.' Such recitation was supposed to have the effect of charming away certain diseases.

[3] وأد is to 'bury alive;' a word used in the tradition quoted by Shareeshi in his commentary on a passage in the Makamah of Teflis, where it is stated that, 'in times of heathenism, the Arabs would sometimes bury female children alive, so great was their dislike to them.'

[4] Literally, 'you would have thought her gifted with the pipes of the family of David;' 'as if (Shareeshi says) her throat were actually formed of such pipes,' مزامير. (This word is derived from the Hebrew זָמַר 'to play on a pipe or psaltery'). Abou-Zaid means to say that she read the Koran so beautifully that the words of Mohammed concerning one Al Ashari might be applied to her. It is said that when he heard this person reciting the Koran, he exclaimed, 'That man is certainly en-

When she sang, Maabad became as a slave[1] to her,
And of the singer of Mosul[2] it was said, "Away[3] with him!"
When she piped, Zonam[4] seemed an impostor[5] beside her,
Though he was[6] pre-eminent[7] in his age [for minstrelsy],
And was justly celebrated[7] for his thrilling harmonies;
When she danced, she made the spectators doff their turbans[8],

---

dowed with the psalteries of the house of David.' لقد اوتى هذا من مزامير آل داود. We read in the Wisdom of Jesus Ben Sirach (ch. xlvii. v. 9), Δαυὶδ ἔστησε ψαλτῳδοὺς κατέναντι τοῦ θυσιαστηρίου, καὶ ἐξ ἤχου αὐτῶν γλυκαίνει μέλη. κ. τ. λ.

[1] *i. e.* 'was confessedly inferior to her.' Maabad (so called because his father was a slave عبد from Soudan) was a celebrated singer, and precentor of the mosque of Medina, under one of the earlier Ommiade Khaliphs.

[2] Isaac Ibn Ibrahim of Mosul, a minstrel constantly entertained at the court of Haroun Al Rashid, was the first of the Arabs who reduced harmony to systematic rules. He wrote a biography of celebrated musicians and singers, among whom he gave the history of Maabad mentioned above.

[3] 'Away, far away with him!' *i. e.* 'we want no more of his music while we can hear hers!' The two interjections used here are nearly the same in sense: سحقا is derived from سحيق, just as بعدا is from بعيد.

[4] Zonam was another of the ornaments of the court of Haroun Al Rashid, and always played the pipe at that Khaliph's entertainments. He is said to have invented a musical instrument called الناى.

[5] Literally, 'a spurious child, that a man owns and maintains, though not really his.'

[6] Literally, 'after having been.'

[7] زعيم is here used in its two different senses; (1) 'princeps, dux;' (2) 'qui quid jure sibi attribuit,' or 'cui jure aliquid attribuitur.' In the second case it is nearly equivalent to موصوفا; 'possessing a deserved reputation for.'

[8] Literally, 'she caused the turbans to be removed from, or set awry

And eclipsed the dance of bubbles[1] in the cups.
So I little valued[2] the choicest herds[3] in comparison of her,
And deemed her company the brightest[4] of my enjoyments;
Concealing the view[5] of her even from the sun and moon,
And avoiding mention of her in the course of evening conversation;
And yet afraid lest a breeze should communicate[6] her fragrance,

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on the heads [of the spectators].' Any one who has been present at a 'fantasia' of Arabs is aware that in moments of great delight produced by music and dancing, they put their turbans awry, or doff them altogether. Abou-Zaid means that his maiden danced so well, that spectators would have been excited to the highest pitch of ecstasy by beholding her.

[1] 'Would make thee forget the dance of bubbles in the cups,' *i. e.* 'disregard its beauty in comparison with that of her dancing.' The 'dance' of bubbles is that 'repeated formation and disappearance of them while they rise from below, which produces a semblance of motion like dancing.' Al Safadi says of a beautiful female, 'Since I have been used to kiss her lips, neither wine, nor the bubbles therein, please me any more.' بما راق لي بعده خمر ولا حبب; *i. e.* 'because they are so much more sweet and beautiful than either one or the other.'

[2] أزدرى comes from زرى (د being substituted for the ذ of the 8th conjugation after ز), and signifies 'vilipendere,' as does also ازرت above.

[3] 'The *red* camels.' These were the most valuable and scarce.

[4] Literally, 'and I ornamented with her company (*i. e.* 'I regarded her company as an ornament on') the neck of enjoyment.' The pleasure of the maiden's company is represented under the extravagant metaphor of 'a necklace placed on the neck of enjoyment' (نعم means 'the comforts and luxuries of life').

[5] 'The sight of her face' or 'of her mirror,' as if he were afraid that even this should betray her beauty.

[6] 'Lest a breeze should pass away at night with her odour;' *i. e.* 'lest it should carry away a report of her beauty,' and spread it abroad. The Scholiast says that رياها is equivalent to ريح طيبها, 'the odour of her fragrance,' *i. e.* 'her reputation for beauty.' In another Makamah, Abou-

Or soothsayer[1] divine about her, or flash of lightning betray her.
But it happened, through the failure of my untoward fortune,
And the malignity of my disastrous horoscope[2],
That fumes of wine made me describe her to my faithless friend,
And then repentance returned, when my shaft had hit the mark[3],
And I felt deep annoyance and vexation for my utter loss
Of what I had thus committed to one incapable[4] of retention.
And yet I had stipulated with him to conceal[5] what I told him,
And to keep my secret though I should have provoked him to wrath;
When he had pretended that he always guarded secrets,
As carefully as a miser hoards his golden coin[6],
And that he abstained from disclosing what ought to be hidden[7],
Though he were exposed thereby to be thrown[8] into the fire.

Zaid says of his daughter طال تعنيسها وحجبها حتى عن الاهويه, 'Long was the continuance of her maintenance as a virgin, and her concealment even from the winds.'

[1] 'Satieh,' an Arab soothsayer of great celebrity, who is said to have lived three hundred years, but to have been such a cripple from his birth, that he could never sit down or rise up without help.

[2] طالع is 'the star which is *in the ascendant* at one's birth.'

[3] *i. e.* 'that the arrow of my speech had reached (struck) his ear.'

[4] Literally, 'that sieve.' So Kaab Ibn-Zoheir, in his poem called Borda, says of false friendship, 'It will not hold fast the faith which it has plighted, except in the same way that a sieve holds water.'

ولا تمسك بالعهد الذى زعمت الّا كما يمسك الماء الغرابيل

[5] Literally, 'for the tying up closely of what I had told him.'

[6] 'His denar.'

[7] Literally, 'that he never rent curtains of concealment.'

[8] 'Though he were exposed thereby to enter the fire' may mean either 'though he were to be threatened with torture by fire in case of his refusing to disclose the secret,' or (in continuation of the metaphor in the

Now it happened, not more than one or two days after,
That the prince who was the supreme governor of that town
Determined to repair to the court of his sovereign,
In order to renew the exhibition of his troops to him,
And so to obtain a shower from the cloud of his bounty;
And being desirous to take with him an acceptable offering[1],
Which he might present [to the king] during his private audience[2],
He began to proffer[3] liberal rewards to his emissaries,
And great advantages[4] to one who would procure what he wanted.
So my treacherous neighbour basely stooped[5] after his bounty,
And set censure at nought by clothing himself in infamy;

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last clause) 'that he never rent curtains of concealment, even if they were on fire, and he were likely to be burnt if he did not burst through them,' *i. e.* 'even if it were most dangerous for him not to rend them.'

[1] Literally, 'a present that might accord with his (the king's) taste or fancy.' Shareeshi says that the pronominal affix refers to 'the king.'

[2] 'Between the hands of his private audience,' *i. e.* 'in the midst of it,' 'in the course of his audience with the king.'

[3] بزل meaning here 'to offer,' like the Greek verb διδώμι, and not 'to bestow,' as it usually does.

[4] Literally, 'and to augment' (*i. e.* 'to represent as great') 'the desirable things [which he would give] to any one who should put him in possession of his desire,' *i. e.* of something which would be a suitable and acceptable present to the king. We find both the verb يسنّى and the noun جعالة used in the same sense in the Makamah of Damascus (pag. 134, lin. 2, De Sacy) in the passage واسنينا له الجعالة عن السفارة, 'we represented to him the reward [that we would give him] as greater than that which would be given to an ambassador,' *i. e.* 'we proffered to him higher pay than that of an ambassador.'

[5] A word primarily applied to a bird or cloud that descends so as nearly to reach the ground; and secondarily, to one who lowers himself to do anything base.

For he repaired to the governor with covetous[1] intent,
And told him what I had communicated to him as a secret;
And thus I had no alarm[2] to apprise me of my danger,
Till his agents visited me, and his emissaries swarmed about me,
Urging me to confer[3] upon him in preference to myself
The possession of that my most precious pearl,
On the condition that I should dictate its price to him:
And then a flood of distress overwhelmed me,
Like the sea[4] when it overwhelmed Pharaoh and his host;
And I persisted in contending[5] with him for her,
Though all my efforts of contention were fruitless,
And interceding with him, though my intercession was useless;
For whenever he observed in me an increase of opposition[6],
And a growing anxiety to evade his proposal,
He inveighed[7], and burnt with rage, and gnashed his teeth[8] at me;

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[1] Literally, 'stretching his ears,' as if listening for what he could hear in his own favour.

[2] 'So nothing alarmed me, (*i. e.* apprised me of the impending danger), except the descent of his satellites upon me;' *i. e.* 'I had no alarm of my danger, except its actual arrival.' The word translated 'satellites' means 'those *attentive* to his behests;' and that translated 'swarming,' is properly used of bees.

[3] or, 'to prefer him to myself in bestowing upon him, &c.'

[4] Literally, 'as much of distress overwhelmed me, as of the sea overwhelmed Pharaoh and his host.' The word 'sea' here (يَمّ) is the Hebrew יָם.

[5] 'I ceased not to try to repel [him] from her, but my repelling to be of no avail; and to intercede with him, but my intercession not to prosper.'

[6] or, 'making of difficulties, in the way of his desire.'

[7] or, 'he accused me of what I was not guilty of.'

[8] So Ps. xxxiv. 16 חָרַק עָלַי שִׁנֵּימוֹ.

But I could not be persuaded to relinquish my treasure[1],
Or to tear, as it were, my heart[2] from my bosom,
Till threatening came to violence, and menacing to blows;
And then I was at last induced by fear of death,
To barter to him the apple of my eye[3] for yellow coin[3],
While the informer gained nothing beside guilt and infamy.
Since that time therefore I have been in covenant with God,
That I would never remain in company with the perfidious[4].
Now since glass is peculiar for that culpable property,
And is even proverbial for the quality of transparency,
My oath refers[5] thereto in an especial manner;
And for this cause my hand is never extended towards it.
And now that I thus my excuse have maintained,
Complain not, although from the sweetmeats restrained[6];
For beside that my conduct is fully explained,
I'll make you amends for the loss you sustained[7],
By my stores of amusement derived[8] from the past,

[1] Literally, 'to separate myself from my full moon.'

[2] This clause, in which the loved one is called 'the *heart* of the lover,' resembles a passage in the xxxivth Makamah (pag. 438, De Sacy), where Abou-Zaid says of his son ولا أميزه عن افلاذ كبدى, 'I distinguish him not from the lobes of my liver,' *i. e.* 'he is as dear to me as my own heart.'

[3] A play on the word عين, which means both 'eye' and 'coin;' literally, to exchange 'the black of my eye' (*i. e.* 'its apple or pupil') for 'yellowness of the eye' or 'of coin.'

[4] or, 'transparent.'

[5] Literally, 'the flood (or 'inundation') of my oath has reached it.'

[6] 'Because you are prevented by me from gathering the sweetmeats' (as a vintage).

[7] Literally, 'the rent that I have made.'

[8] 'What has been handed down to me as an inheritance, by tradition.'

Or lately by fresh observation amast[1];
Since sweeter than cates the intelligent find
The delights[2] that my skill can provide for the mind.'
We accepted then his apology, and kissed his cheeks[3], saying to him,
'We know that perfidy[4] wounded even "the best of men,"
So that a signal denunciation was pronounced[5] on the perfidious.'
Then we asked him what subsequent conduct was displayed
By the treacherous neighbour who had abused his confidence[6],

[1] 'Newly acquired by my own industry.'

[2] 'Since the pleasantry that I supply you with is sweeter than sweetmeats in the opinion of (لدى is synonymous with عند) every one who is intelligent.'

[3] 'We kissed his cheeks (literally, 'whiskers'), in token that we accepted his apology, and forgave him.'

[4] *i. e.* 'thou art not the only victim of perfidy; even the prophet himself suffered from it.' خير البشر is one of the titles of Mohammed.

[5] Literally, 'so that that which was pronounced concerning the woman who carried wood (fuel) was pronounced;' *i. e.* 'the consequence of which was the publication of the well known denunciation (in the Koran) about that treacherous woman.' The phrase here employed resembles the ordinary one, حتى قيل ما قيل, 'so that the well known saying was uttered.' The woman here spoken of (as an instance of perfidy) was the wife of Abou-Taheb, a great enemy of Mohammed, and called 'a carrier of fuel,' either because she laid thorns in the prophet's path, or because she sought to betray him by tale-bearing to the people of Koreish, and perfidy excites rancour, just as fuel feeds a fire. Mohammed denounced her under this name (as a term of reproach) in the cxith Surah of the Koran, entitled Abou-Taheb, in these words: 'The wife of Abou-Taheb, the bearer of fuel, shall descend to be burnt in flaming fire, with a cord on her neck.' (Beidawi says, that she is described in that passage as bearing wood for fuel in hell, because she fomented her husband's hatred against Mohammed, or because she strewed brambles in his path.) This is the denunciation spoken of above.

[6] Literally, 'what his treacherous neighbour and selfish intimate friend

After he had thus severed the ties of friendly intercourse,
And feathered against him the arrow[1] of perfidy;
And he replied, 'He took to self-humiliation and submission,
And began to employ suitable[2] persons to intercede with me:
But I had resolved that my friendship should not be restored to him,
Unless what I had before possessed[3] were also restored to me:
So he met with nothing from me but scorn and obstinate aversion,
And yet was not discouraged[4] by the repulses that he met with,
Nor ashamed[5] thereby out of his impudent importunity,

---

had done next.' مفتات is explained by the Scholiast الذى يعمل برأى نفسه 'one who acts on selfish principles.'

[1] 'Feathered against him the arrow of perfidy;' *i. e.* completed his perfidy. So in another Makamah, 'The judge had already pointed (put the point on) the arrow of reproof against him;' *i. e.* was quite prepared to administer to him a severe reprimand. The putting on of the feathers and point being the last step in making an arrow, is used metaphorically to denote completeness of preparation.

[2] 'He began to seek reconciliation with me by means of [the intercession of] persons in a proper position [to effect it],' *i. e.* 'suitable persons;' or 'persons of place,' *i. e.* 'of rank.'

[3] Literally, 'that my friendship should not restore itself to him, unless my yesterday were restored to me;' *i. e.* 'what I had possessed yesterday' (*i. e.* before), viz. 'the damsel;' or possibly the phrase, 'unless my yesterday were restored to me,' is equivalent to 'never at all,' because the past never returns, (if the words be understood in their most literal import). إلا is often used in the sense 'unless.'

[4] or, 'disgusted.'

[5] يتئب is from the 8th conjugation of وأب, which when construed with من signifies 'to be ashamed of,' or, as some commentators say, 'to go back from,' *i. e.* 'to relinquish.' In the Makamah of Tenise, the same word occurs in the imperative (vid. pag. 539, lin. 2, De Sacy), viz. ائتئب, which is there interpreted as meaning 'be ashamed!' and as equivalent

But he persisted in trying expedients of reconciliation,
And continued unceasingly urgent in his solicitations,
And suffered me not to escape from his pertinacious annoyance;
And nothing would make him despair[1] of success except a poem,
In which my grieved heart and wounded spirit vented themselves;
For it had the effect of driving[2] him quite away from me,
And confining him to his house like a prisoner;
And, on its publication, he finally renounced[3] his pleasing hope,
And could only exclaim, "Alas! what utter failure!"
Despairing of the revival of his departed[4] friendship with me,
As much as infidels despair of the resurrection of the dead[5].'
So we conjured him to recite the verses to us,
And to permit us to form a judgment[6] of their quality;

'to استحى; though some assert that it is equivalent to ارجع and means 'go back,' 'go away,' 'avaunt.'

[1] 'Nothing made it seem improbable (بعيد) to him that he should obtain his desire (viz. 'reconciliation with me'), except some verses.'

[2] Literally, 'they (the verses) were that which drove out *his devil*,' *i. e.* 'drove *him* away like an exorcised fiend,' and prevented him from *haunting* me any more with his annoying importunity. دحر is a verb technically applied to the driving out of devils by exorcism.

[3] 'On its publication he finally settled the divorce of what had cheered him,' *i. e.* his hope of succeeding to recover my friendship. 'He finally settled the divorce of,' means 'he utterly relinquished;' بت being equivalent to قطع.

[4] Literally, 'buried.'

[5] 'Tenants of the tombs.'

[6] 'And allow us to smell their odour,' *i. e.* 'to form a judgment of their quality.' The same word ريا occurs in a passage above (pag. 138, note 6), viz. 'I was afraid lest the wind should communicate her *fragrance*,' *i. e.* 'carry news of her rare qualities.'

And he replied, 'Well! man is a creature prone to impatience[1]!'
And then he proceeded to recite these lines[2],
No bashfulness checking[3] him, and no timidity restraining[4] him:

'Beware of him[5] whose base and treacherous art
Unnumbered pangs inflicted on my heart!
Time was I chose him[6] for my comrade dear,

[1] Literally, 'man was created out of clay,' or 'out of haste.' This double meaning of the word عجل is here taken advantage of by Hariri, who means to say that people are naturally in haste to have their curiosity gratified, insomuch that they may be said as it were to be 'made of impatience.' The above expression is nearly a quotation of a phrase in the Koran خُلق الانسان عجولا, 'Man was created precipitate,' or 'prone to impatience.'

[2] These are the verses which Abou-Zaid published in order to put to shame his perfidious neighbour, and to prevent him from ever again seeking to effect reconciliation with him. They are full of alliterative antitheses, which are in several instances imitated in the translation.

[3] Literally, 'driving him into a corner,' زاوية.

[4] 'Turning him back,' *i. e.* 'making him hesitate.'

[5] وَنديم 'There's a comrade,' *i. e.* 'there is such an one, whom you should beware of.' Similarly, a poem in the xxiiird Makamah (pag. 270, De Sacy) begins وأخوى, 'There's a brother of mine who,' &c.

Wav (و) at the commencement of a paragraph, followed as here by a Kesrated noun, is not a conjunction, but rather an interjection. It is called by the Arab grammarians واو رُبّ. It occurs repeatedly in the following lines of the Diwan Hozaliyah:

وحربٍ وردتُ وثغرٍ سددتُ وعلجٍ شددتُ عليه الحبال
ومالٍ حويتُ وخيلٍ حميتُ وضيفٍ قريتُ يُخاف الوقال

[6] The literal version of the lines of the original corresponding to the first six lines of the translation is as follows: 'There's one, a comrade to

And gave him all my cordial love sincere;
But since his foul ingratitude is known,
With loathing hate his friendship I disown.
For he who seemed[1] my warm and willing friend,
On trial proved a vile and wilful fiend;
Him whom I deemed[2] compassionate and kind,

whom I gave to drink pure the truth of my love, when I supposed him to be an attentive friend; but toward whom I displayed hostile (cutting) aversion, since I found him to be only like foul scalding matter' ('sanies' or 'pus'). 'I chose him as my intimate (interlocutor), and my heart proved to be wounded by him through what he perpetrated.' The point of the last line consists in the two significations of the word كليم, viz. (1) 'one who is conversed with,' and (2) 'wounded.' صديداً حميماً may be rendered either as above 'foul scalding pus,' or 'foul pus [and] scalding water.' In either case the phrase implies 'whatever is most repulsive and detestable.' One who treats another, especially a friend, cruelly and ungratefully, is said by the Arabs to 'make him drink hot water.' In the Makamah of Damietta, we read, 'I retain my love for a warm friend, though he have made me drink scalding water,' *i. e.* 'even though he have treated me basely and ungratefully,' ولو جرعني الحميم, where the same word is used as above. امسى 'became in the evening;' *i. e.* 'became at last,' or simply 'became' (vid. pag. 121, note 6).

[1] Literally, 'I supposed him to be an abettor, a compassionate one (رحيما), and discovered him to be accursed and execrable as a fiend (رجيما).' The word رجيما means properly 'one to be pelted with stones;' *i. e.* like the devil, whom, in the ceremonies of the Hadg, Moslemin suppose themselves to be pelting, when they throw stones on Mount Arafat, intending by that action to express their utter detestation for him, and to devote him to infamy and destruction; stoning being regarded by Orientals as the most infamous of deaths.

[2] 'I looked upon him as a well-wisher (or 'willing to further my wishes'), but my examination of him (سبكى له) exposed him as (جلى عنه) a fiendish (perverse) and disgraceful [churl].' The word مريد is peculiarly

A cursed caitiff I am doomed to find;
And he[1] who faith I thought would firmly hold,
Appeared a traitor infamous and bold;
His promise[2] fair I vainly made my trust;
The gentle gale was but a galling gust:
When wounded[3] by his sting past cure I lay,
His night secure from sorrow past away;
And when we parted[4], blithe he seemed and hale,
Though I, by grief o'erwhelmed, was wan and pale;
Ah! would that in the grave[5] had been my home,
Ere one so base my comrade was become!
Who still devoid[6] of all remorse appears,

applied to the devil as 'a perverse and wilful rebel;' and hence is used in the sense 'fiendish.'

[1] 'I thought him before trial was made of him an associate who would keep his engagements; but he has now appeared a villain and abominable,' (or 'reprehensible in the highest degree').

[2] 'I inferred from his behaviour that he would blow a gentle breeze (treat me gently); but he would not blow any wind but a poisonous one' (or 'simoom,' a name derived from سم 'poison,' the hot wind of the desert possessing the most noxious qualities).

[3] 'I past the night (or 'remained') wounded by his sting which baffles the physician, whereas he past the night (or 'continued') secure from [any injury from] me.'

[4] 'His condition, on the morn of our parting was one of well-being (or 'uprightness arising from health and vigour') though my frame was infirm (distressed and sickened by sorrow).'

[5] 'I said, when I had had experience of him, "Would that he had not existed, and had never been my comrade!"'

[6] 'He was not attentive (kind) or bountiful, but was a formidable adversary to me by his malice.' لم يكن is equivalent to لا كان, the لم having a conversive power like the Wav in Hebrew.

Whose causeless rancour still excites my fears,
And makes me hate[1] the morn, whose tell-tale light
Like him displays all secrets to the sight,
And love the shades of night that ne'er reveal
The deeds they witness only to conceal.
But know that infamy[2] will soon requite
With ample punishment his treacherous spite;
Though truth he told, his guilt is still the same,
And dooms the wretch to sink at last to shame.'

---

[1] 'When he acted perfidiously (*i. e.* 'by his perfidious, insincere conduct') he made the morning-light hateful to my heart, because the morning-light is found to be perfidious [revealing all things], and encouraged me to prefer night, since the gloom of darkness is a silent witness.' He means, that his friend's perfidy gave him so strong a prejudice against every thing transparent, and preference for every thing opaque, that he even began to dislike day-light, and prefer the gloom of night, as characterised by those qualities respectively. A similar expression with respect to day and night, though with a different application from that above, occurs in an Arab poet, quoted by Shareeshi:

لا تلق الّا بليل من تواصله فالشمس نمامة والليل قواد

'It is not proper to enjoy her company except by night,
'For the sun is perfidious, but night favourable.'

(See note A, pag. 153).

[2] Literally, 'But the informer is guilty and base enough in what he perpetrates, even though he have spoken the truth;' *i. e.* 'There is enough in what he has done to stamp him as a base and guilty man, and to entail upon him the consequences of baseness and guilt, even though his tale be true.'

The remarkable phrase كفى بمن يشى اثاماً ولوماً, 'He who tells tales is guilty and base enough,' resembles those of the Koran كفى الله شهيداً and كفى الله وكيلا, 'God is witness enough,' 'God is surety (substitute) enough;' *i. e.* 'a sufficient witness and surety,' so that no other is required.

Now as soon as our host had heard these metrical lines,
He highly estimated the importance[1] of his praise or blame,
And made him to recline on the cushion[2] of his esteem,
And assigned him the chief place[3] on his couch of honour.
Then he caused to be brought forth ten large dishes of silver,
That contained sweetmeats of sugar[4] and honey, saying to him,
'As there is no resemblance[5] between those in heaven and hell,
So the blameless must not be treated like the culpable:
Now these dishes may be accounted[6] faultless in keeping secrets;
Make them not therefore the object of thy aversion,
Nor act like one who should reckon Heber[7] with the Adites!'

[1] This clause might mean, 'he formed a high admiration for his style of eulogy and vituperation;' but the above poem contains only the latter; and it is therefore better to translate it, 'formed a high idea of the *importance* of his praise or blame;' *i. e.* from the severity of the satire in the above verses, he was convinced how much better it was to be the object of his praise than of his censure, and accordingly resolved to treat him well.

[2] 'Almohāda' in Spanish is the same word as المِهاد.

[3] or, 'placed him in the middle of it (the most honourable place), close to himself.' But these phrases are probably metaphorical.

[4] القَنْد 'candy,' a species of sugar formerly much used in the East.

[5] 'As the inhabitants of heaven and hell are not to be compared together, so it is not allowable that the blameless should be treated like the culpable;' *i. e.* the latter would be as improper as the former.

[6] 'This set of dishes must be classed in the rank of those that are blameless in keeping of secrets;' [because they are opaque].

[7] Literally, 'nor reckon Hud along with the Adites.' This Hud is the same with Heber, grandson of Shem, who was sent by God to that people to turn them from idolatry. They lived in Hadramaut, whither they had gone after the confusion of tongues. A few of them believed and followed Hud; but the rest of them were swept away by a strong hurricane, according to the following passage in the xlvith Surah of the Koran, 'Remember the brother of Ad (Hud) when he preached unto his people in Al Akhaf (and there were preachers before and after him);

Then he ordered a servant to convey them to his abode,
In order that he might dispose of them as he thought proper;
When Abou-Zaid turning to us said, 'Now sing a song of triumph[1],
And accept the news of the cure[2] of your disappointment;
For God has now repaired your bereavement,
And removed every hinderance to your intended meal,
And permitted you to unite in the enjoyment[3] of the sweetmeats;
And thus "what you dislike may sometimes[4] be for your good."

saying, 'Worship none but God. Verily I fear for you the punishment of a great day.' They answered, 'Art thou come to us to turn us aside from the worship of our gods? Bring us now the punishment which thou threatenest us, if thou art one of the truthful.' He replied, 'Verily the knowledge of the time of your punishment is with God; and I only declare unto you what I am sent to preach; but I see ye are an ignorant people.' And when they saw the preparation made for their punishment, viz. a cloud traversing the sky, and tending towards their valley, they said, 'This is only a passing cloud that bringeth us rain.' Hud answered, 'Nay; it is what ye demanded to be hastened; a wind wherein is severe vengeance: it will destroy every thing at the command of its Lord.' And in the morning nothing was to be seen except their empty dwellings.' The xith Surah of the Koran is called the Surah of Hud; and contains a full account of the preaching of this prophet, and the obstinacy of the Adites; and so also does the viith Surah.

[1] *i. e.* 'congratulate yourselves on what has happened;' literally, 'read (or 'recite') the chapter of Victory' (the xlviiith Surah of the Koran is so entitled); a phrase expressive of self-congratulation, just as 'reciting the chapter of praise or thanksgiving' (the first Surah), is used to express thanking or praising; see pag. 127, note 4.

[2] Literally, 'rejoice in the announcement of the cicatrizing of your wound;' *i. e.* 'the removal of your disappointment in being prevented from eating the sweetmeats.'

[3] Literally, 'gathered your company under the shade of the sweetmeats.'

[4] A quotation of an adage; viz. 'it is possible that a thing may be disagreeable to you, and yet be good for you.'

And when he was intending to depart to his home,
It occurred to him to beg the dishes as a present;
So he said to our host, 'Know that it is a mark of courtesy,
In bestowing a present, to give[1] with it the vessel containing it.'
And the host replied, '[Take] both them and the slave,
And say no more, but rise and depart in peace.'
Whereupon Abou-Zaid sprang up to [make his] reply,
And thanked him as a meadow thanks a cloud of rain.
After which he conducted us to his tent,
And allowed us freely to dispose of his sweetmeats;
For he began to hand the dishes about,
And to distribute their contents to the company with these words,
'I know not now whether to blame or thank that treacherous one,
And whether to forget or bear in mind the injury done to me;
For though he was a foul aggressor[2] and doubly perfidious[3],
Still he was the cloud from whence fell this copious shower[4],
And it was by his sword that this booty was won for me.
And it now occurs to me that I should return to my family,
And be content with what has accrued to me thus easily,

[1] 'Know that it is one of the indications of courtesy, that one who bestows a present (المهدى) should bestow therewith the vessel (containing it)'.

[2] The verb اسلف means properly 'to pay in advance, or by anticipation;' and when construed with such a word as جريم means 'to *commit* an *aggression*' in which one does the first wrong, and is beforehand with the other.

[3] Literally, 'was most perfidiously perfidious,' or 'made perfidy most perfidious.'

[4] He means that it was owing to the circumstance of prejudice against the transparent having been produced in him by the perfidy of his neighbour, that he had received this liberal present from the host, when he related the cause of his prejudice to him and the company.

And not weary out my camel or myself any more.
I now therefore take leave of you as a faithful friend[1],
And commend you to the care of the Best of guardians.'
Then he mounted his beast to retrace his steps[2] and return home[3],
And so quitted us, while his strong camel set forward at speed;
And we were left by the loss of his agreeable company
Like an assembly[4] whose president is departed,
Or a night whose moon is set.

---

[1] Literally, 'one who preserves and observes our love.'

[2] 'To return on the prints of his hoof;' 'revenir sur ses pas.'

[3] 'To his friends;' (*i. e.* to the people of his own tribe) called زافرة as 'those who assist and support in case of distress.'

[4] دست is a Persian word signifying 'a meeting, or party of friends,' not used in the western regions of Islam.

NOTE A.

The following is another passage of an Arab poet given by the Scholiast, parallel to that quoted in the note (pag. 149) on the words "And make me hate the morn," &c.

ايها الليل طِر بغير جناح ليس للعين راحة فى الصباح
كيف لا ابغض الصّباح فيه بان عنّى اولوا الوجوه الصِباح

'O night, if thou must fly away, fly not with wings! (*i. e.* rapidly)
'For there is no satisfaction (rest) to my eye in the morning!
'How can I but hate the morn? since it is therein
'That the beautiful of face is to be removed away from me.'

THE MAKAMAH

OF

TENISE[1].

THE WORDS OF HARETH IBN HAMMAM.

IN the extravagance[2] of youth I obeyed the calls of folly[3],
For I constantly frequented the company of the beautiful[4],
And gave ear to the sweet harmonies of the tuneful;
Until, when the warning[5] of increasing age had arrived,

---

[1] A very ancient town now fallen to decay, in the Delta of the Nile, not far from the sea. It was formerly a large place, and, like Damietta, surrounded by a lake, which, during the inundation, becomes sweet water, and continues so six months, and is salt during the remaining half-year. Ibn Haukal says, that the site of this town was a vast mound raised in ancient times over a number of corpses, and called تركوم. This mound was probably the ruin of a great pyramid, which being built on low ground and of soft materials, had been gradually worn away by the inundations of the Nile. The town of Tenise or Tanis gave its name to the Tanitic mouth of the Nile. See Bochart's *Geographia Sacra*, pag. 296.

[2] This word غلواً occurs in the Makamah of Sanaa (pag. 77, lin. 1) in the same sense.

[3] التصابى signifies الميل الى الجهل, 'inclination to folly.'

[4] غيد is the plural of غيداً, 'a delicate and elegant lady,' a 'luxurious dame.'

[5] The warning here intended is الشيب, 'hoariness.'

And the bright prime of life had passed away,
I became earnest to be led to the practice of circumspection[1],
And penitent for my derelictions[2] of duty toward God.

For parallel passages in which hoariness is spoken of as conveying an admonition, (نذير), see pag. 80, note 1, and also the Makamah of Sawa,

اما انذرك الشيب وما فى نصحه ريب

'Hath not thy hoariness given thee a warning?
'And the admonition which it conveys is unquestionable.'

And in the Anthologie Arabe,

حلّ عليك نذير المشيب

'The warning of hoariness has descended upon thee.'

Another poet says:

وجآء المشيب المنذر المرء انّه
اذا رحلت عنه الشبيبة تالف

'The hoary hairs have already come, which warn a man,
'That when youth has departed, he must soon depart.'

[1] or, 'I became anxious for right guidance to awakening,' *i. e.* 'for guidance to what might awaken me to due concern for my real welfare, and to proper circumspection of conduct.'

[2] So a poet says:

سلوتّ عن الاحبّه والـمـدام وملتّ عن التهتك والهيام
وسـلـمتّ الامور الى الاهى وودّعت الغواية بالـسـلام
وملتّ الى اكتساب ثواب ربّى

'I have relinquished mistresses and wine,
'And turned away from profligacy and infatuation,
'And committed all my affairs to my God;
'And I have bidden a final farewell to my errors,
'And devoted myself to gain reward from my Lord.'

So I began to endeavour to replace[1] my vices by virtues,
And to correct[2] my errors before my departure should arrive;
For I turned from assiduously visiting the fair,
To seek opportunities of associating with the pious;
And from consorting[3] with daughters of music and song,
To frequent the company[4] of men devoted to religion.
And I vowed to God that I would make none my companion
But such as had relinquished the paths of delusion,
And whose conduct was reformed from laxity to strictness[5];
And if I met with any who had cast off the curb[6] of restraint,

---

So Persius says (*Sat.* v. 61) of the decline of life,

'Tum crassos transisse dies lucemque palustrem
'Et sibi jam seri vitam ingemuêre relictam.'

[1] or, 'to expel my vices by virtues.' So a poet says:

تـمـرّ لياليك مرّا حثيثاً وانت على ما ارى مستمرّ
فلو كنت تعقل ما ينقضى من العمر لاعتضت خيرا بشرّ

'Thy nights pass on at a rapid pace,
'But thou, as I see, art persisting in thy course;
'Whereas if thou hadst been wise in the time that is past
'Of thy life, thou would'st have exchanged vice for virtue.'

[2] or, 'repair.' تلافى is equivalent to تدارك, 'resartio,' 'reparatio.'

[3] Literally, 'mixing with.' Amru Al Kais uses the same word where he says بكر المقاناة البياض بصفرة, 'a maid who *mixes* white with yellow;' *i. e.* 'whose complexion is a mixture of white and yellow.'

[4] 'Approaching to,' from دنا. The original is here more than ordinarily full of alliterative antitheses.

[5] Literally, 'whose unfolding (laxity) should have returned to folding up' (strictness); 'cujus animus solutus rediisset in plicam,' as it has been well rendered.

[6] Properly, 'halter' (of a horse).

And was addicted to prolonged indulgence in sloth[1],
I removed my dwelling far from his dwelling,
And fled away from the contagion of his infamy[2].
Now when my travels had brought me[3] to Tenise,
And had set me down at the pleasant mosque of that town,
I saw therein one surrounded by a crowded circle,
And with a dense throng of spectators about him,
Whom he was sternly and distinctly[4] addressing in these words;
'Poor indeed, how poor! is the son of Adam!
He leans on the world's support[5] which has no firmness,
And trusts to its protection which is not to be relied on,
And perishes by a lingering death[6] through his love of it;

---

[1] Sluggish vice is here metaphorically called 'sleep.' Compare Persius, *Sat.* III. 58, where upbraiding a profligate, he says,

'Stertis adhuc, laxumque caput compage solutâ
'Oscitat hesternum, dissutis undique malis.'

[2] Literally, 'from his scab and his shame.' A similar metaphor is employed in Makamah xxix. (pag. 365, De Sacy), 'I was perplexed about the consequences of his conduct, and in fear of the contagion of his scab.' وخيفة من عدوى عرّه. Compare Horace,

'Occupet extremum scabies, mihi turpe relinqui est.'

[3] Literally, 'when peregrination had thrown me to Tenise.' So in the Makamah of Sanaa (pag. 71, lin. 3), 'The vicissitudes of fortune tossed me to Sanaa in Yemen.'

[4] or, 'in a resolute spirit, and with distinct utterance.' مكين (not متين) comes from مكن, 'validus fuit.'

[5] Literally, 'he trusts to a support from the world, which has no strength to support, and trusts to a protection from it, that has no power to protect.'

[6] 'And is slaughtered by his love for it without a knife;' *i. e.* in a lingering manner, like an animal that is killed by some blunt instrument, as a club or stone. Thus Shareeshi explains this phrase, stating

He is devoted to it to the utter neglect of himself,
And madly enamoured[1] of it to his own misery,
And accumulates therein for his pride and ostentation,
But makes no provision out of it for his end.
I call Him to witness who mingled[2] the water of the two seas,
And lighted up the two luminaries[3] of heaven,
And exalted the dignity[4] of the two [holy] stones,

---

that what is intended by it is the torment and misery تعذيب, to which the worldling is doomed by his wretched devotion to the world. For a similar lament on the effects of worldliness, see the Makamah of Sanaa (pag. 83). A poet, quoted in the Anthologie, says:

عنت الدنيا لطالبها

'The world brings weariness to its seeker.'

[1] Literally, 'is as mad as a dog for it.' The Scholiast says that كلب is 'a madness that affects dogs when they have eaten human flesh.'

[2] or, 'sent forth.' If we suppose the 'two seas' here spoken of to be the Mediterranean البحر الابيض and the Indian Ocean بحر الهند, this rendering of مرج is best. But if 'the two seas' intended be the Mediterranean and the Black Sea, it is best to translate مرج, 'mix;' and that these are the two intended is rendered probable by the fact, that one of the titles of the Turkish Sultan is 'Lord of the two seas,' *i. e.* the Black Sea and the Mediterranean.

[3] Literally, 'the two *moons*.' Shareeshi says that the Sun and Moon were called قمرين and not شمسين ('the two moons' and not 'the two suns'), although the sun is more excellent than the moon, because the former word is easier to pronounce (أخفّ), and that for the same reason Abou-Bekr and Omar were called العمرين (the two Omars), though Abou-Bekr was allowed to have the pre-eminence over Omar. It is somewhat analogous to this mode of denominating two persons or things by the dual number of the inferior one, that men and beasts collectively are called 'animals,' though a mere animal is inferior to a man.

[4] or 'value.' Some commentators say that 'the two stones' here

That if the son of Adam were possessed of understanding,
He would certainly choose to abstain from carousal[1];
And if he duly meditated on his former transgressions,
He would weep tears of blood[2] because of them;
And if he were seriously mindful of future retribution[3],
He would surely strive to make amends for what is past[4];

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spoken of are silver and gold, and that the clause means 'who ordained the high *value* of the precious metals.' Others on the contrary assert that 'the two stones' are the two *holy* stones, viz. the black stone at Mecca, and the sacred stone at Jerusalem to which Mohammed tied the Barak on which he rode to heaven, when he had descended; or else the black stone at Mecca, and the stone called مقام ابرهيم on which Abraham stepped at that place; all these three being regarded with superstitious reverence by Moslemin. (See note (A) at the end of this Makamah, pag. 173.) The latter sense has been adopted by the translator.

[1] 'He certainly would not associate with boon companions.'

[2] A phrase expressive of the most bitter and poignant lamentation; so in the Makamah of Sawa, 'Thou shalt weep blood, not tears, when thou shalt find that friends and kindred are of no avail to thee in the Grand Review;' ستذرى الدم لا الدمع.

[3] مكافاة is explained by Shareeshi المجازات, 'the retributions of good and evil in the other world.'

[4] This phrase may be rendered as above, if استدرك be taken to mean 'seek to repair,' (تدارك has already occurred, vid. pag. 156, note 2, in the same sense as تلافى, viz. 'reparatio,' 'resartio'), and ما فات to mean 'what has past,' *i. e.* 'the consequences of past omissions and failings.' But if استدرك signify (as it may, vid. Gol.) 'seek to attain to,' ما فات will mean 'what has escaped [him];' and the clause must then be rendered, 'he would surely strive to attain to that virtue, (or 'that merit'), which he has hitherto failed to attain to through negligence;' or, 'which has hitherto escaped him.'

And if he recollected that he must soon return[1] to God,
He would endeavour to correct the evil of his doings.
O most astonishing of all wonders[2],
That one should brave the place of devouring flames[3],
Only to hoard gold and amass wealth for posterity[4]!
Yea[5], strangest of all marvellous things,
That though thy increasing hoariness warn thee[6],

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[1] 'And if he reflected on his future return to God, &c.' After the word مآل, 'return,' we must always supply the ellipsis الى الله تعالى 'to God;' for it is never used except in this sense. Similarly, the author of the book of Ecclesiastes says, 'The spirit shall *return* to God who gave it;' implying that it had been with God before it animated a human body. See the Makamah of Sanaa, pag. 80, note 4.

[2] Literally, 'O wonder of all wonders!' This phrase, يا عجبا, is construed with ل after it, prefixed to the noun expressing the object of wonder.

[3] ذات اللهب is an epithet of hell; literally, 'the possessor of flame,' *i. e.* 'the place of fire.'

[4] 'His posterity;' literally, 'those who trace their pedigree to him.' A similar sentiment occurs in an Arab poet:

عجبتُ لمفتون يخلّف بعده لوارثه ما كان يجمع من كسب
حَوَوا ماله ثم استهلّوا لقبره ببادى بكآءٍ تحته ضحك القلب

'I wonder at the fool who leaves behind him
'To heirs whatever of gains he has accumulated;
'They gather his goods together; and then shed at his tomb
'Apparent tears, behind which lurks the joy (laughter) of the heart.'

Compare Horace: 'Absumet hæres Cæcuba dignior, &c.;' and Persius, *Sat.* VI. 70.

[5] Literally, 'besides it is a piece of strange novelty;' *i. e.* 'it is utterly unaccountable.' ثم means here 'I repeat it again'—like the English 'I say.'

[6] Literally, 'that the mixture of hoariness should admonish thee, and thy

And thy sun announce[1] his speedy disappearance,
Thou still hast no thought[2] of turning to repentance,
Nor of purifying thyself from what disgraces thee!'
Then he indited these lines in the style of pious[3] exhortation:

'Alas for him who youthful folly's ways
Intent pursues, though warned by hoary hair;
And casts at passion's fire a lingering gaze[4],
Though tottering limbs his failing strength[5] declare!

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sun announce his disappearance, and yet thou shouldst not think of repenting.' وخط is 'the mixture of hoar hairs with black.' It is used in the same sense in the Makamah of Basra:

اما ترى الشيب وخط وخطّ فى الراس خطط
ومن يلمح وخط الشمط بفوده فقد نعى

'Dost thou not perceive the hoariness mingling itself, and drawing lines upon thy head? and yet whoever has had the mixture of grey appear upon the crown of his head, is as though he were already announced to be dead (by the mourners).' Compare in 12th chapter of Ecclesiastes, 'The mourners go about the streets, &c.,' *i. e.* 'those symptoms of decay, which are the precursors of death, make their appearance.'

[1] Literally, 'proclaim like a muezzin.'

[2] ترى has here a sense similar to that of راى 'idea.'

[3] Literally, 'with the inditing of one who directs aright,' (*i. e.* 'who leads in the path of virtue.')

[4] عشو is 'to look for light or warmth (to a fire).' The hoary sinner is here compared to a man casting a last lingering look at a fire [*i. e.* sensual appetite] which he must quit, though longing still to enjoy it.

[5] Literally, 'after he has begun to tremble (or 'become trembling') from the weakness of his powers.' اصبح is used here, as in other places in the Makamat, in the simple sense 'became,' or 'was.' For a similar sentiment see Juvenal, *Sat.* x. 203—210. So also in the 12th chapter of Ecclesiastes,

Who, deeming mirth a couch[1] of sure repose,
Still revels[1] there secure in wanton ease,
Nor dreads the sign[2] of life's approaching close,
The sign that wisdom ne'er unheeding sees!

Who recks not if his honour wounded lies[3],
Nor stops where reason bids him to abstain;
Whose doom is hopeless woe whene'er he dies[4];
Whose life, though long, is wholly spent in vain!

old age is spoken of as 'the day when the keepers of the house (*i. e.* the hands or arms) tremble.'

[1] Literally, 'he rides upon pleasure (wantonness), and deems it the softest couch that a preparer of couches (lectûs strator) can furnish.' A mixture of two metaphors; worldly pleasure being compared first to a horse upon which a man is constantly riding, and then to a couch which he deems the softest and most agreeable that can be found for him to repose himself upon.

[2] 'He fears not hoariness, the *stars* of which an intelligent man never saw (on his head) but he was perturbed.' '*Stars*' here has a double meaning, viz. 'signs or prognostications,' which is a metaphorical sense, and 'bright spots or patches,' (because the mixture of white hairs produces an appearance of that kind on the head), which is a literal sense.

[3] 'Who abstains not from what discretion prohibits; and cares not about his reputation being injured (lacerated).'

[4] Literally, 'for if such an one dies, [it will be said] "Away with him;" and if he lives, he is like one who lives not.' The expression سُحقًا has occurred, as synonymous with بُعدًا, in the Makamah of Singar (page 137, line 2), in the clause 'And of the musician of Mosul it would be said, "Away, far away with him!"' In the present passage it is best to supply after لَهُ سُحقًا the words مِن رَحمَةِ اللهِ, the sense being 'Away with him from God's mercy!' *i. e.* 'God's mercy will be far away from him,' so that there will be no hope for him. In the words فَسُحقًا لَهُ, the فَ implies 'if so—then;' see p. 108, not. 3.

O rid[1] thyself, before the fatal day[2],
From guilt's keen sting whereof thy heart complains,
And wipe by penitence thy sins away[3],
How dark soe'er and deeply fixed their stains.

For who is blest? Not he whose deeds abhorr'd[4],
Diffuse a savour foul, as corpse exhumed;
But he[5] whose generous acts delight afford
To all around, like broidered robe perfumed.

[1] The two next pair of verses of the original are inverted in order in the translation, that the sense may be more consecutive.

[2] 'Then say to him whose guilt has pricked him (like a thorn), "Thou art lost, poor soul, or thou must pluck out the thorn;"' *i. e.* 'unless thou pluck out the thorn.' This use of او for 'unless,' resembles that in a passage in the Makamah of Singar, 'I had vowed that my friendship should not restore itself to him unless my yesterday were restored to me;' literally, 'or that my yesterday must be restored (return) to me.' او يرجع الىّ امسى, pag. 144, lin. 6.

[3] 'Then be sincere in the performance of repentance, by which thou mayest wipe out whatever black sins have had their stains infixed;' (*i. e.* have been stained deeply in, like ink on paper, &c., as the Scholiast says).

[4] 'There is no good in the life of a man whose savour is like that of a corpse dug up after ten days.' A common metaphor among the Arabs for vileness and infamy. So in the Makamah of Alexandria, speaking of the then degraded condition of men of letters, he says, they are

كانّهم فى عراصهم جثث يبعد من نتنهم ويجتنب

'As though they were carcases in their respective places, from whose stench people would withdraw to a distance and show aversion.' (See page 103, De Sacy.)

[5] 'But how loved and admired is he whose good (sweet-smelling) reputation shines with beauty like an embroidered robe!' Golius explains حبذا,

Then gladly haste thy bounty to display,
By kindness win[1] the thoughtless and the wise,
And each whom fortune strips of feathers gay,
Endow with fresh-plumed wings[2], and bid to rise.

Art thou too weak to succour the opprest?
Then others rouse[3] to rescue him from thrall,
And raise the suppliant[4]; so shalt thou be blest,
And rise unblamed to meet the Judge of all.

'quam mihi sit dilectus!' as derived from حبّ, 'he loved,' and ذا, 'this.' See page 103, note 1, in the Makamah of Alexandria.

Literally, 'and associate with others in a conciliatory spirit; and win (or 'circumvent by kindness') both him who is trifling and fickle, and him who on the contrary is grave and sedate.'

[2] Literally, 'feather the wing of the noble, if his fortune strip him; may none exist who refuses to do so!' An elegant form of exhortation to the relief of persons whom misfortune has reduced from wealth to indigence. Similarly, he says, in the 29th Makamah (vid. pag. 357, De Sacy), 'I have an idea that thou oughtest to find for thyself a father-in-law who may heal thy wound (thy poverty), and *feather thy wing*.'

من يأسو جراحك ويريش جناحك.

لا كان is equivalent to μὴ γένοιτο. 'God forbid that there should be one who is not disposed to succour the indigent.'

In the Thousand and One Nights, the phrase لاكان ولايستكان is of frequent occurrence. It means, 'God forbid that it should happen, or that it should be possible for it to happen.'

[3] 'And help him who is afflicted by oppression; and if thou failest (art too weak) to help him, then *call in a host* of others (mightier than thyself) to his aid.' The literal rendering of استجش according to Shareeshi is اطلب الجيوش على اعانته.

[4] 'And raise up a fallen person (or 'one who has stumbled') whenever such an one calls to thee; perhaps it may be that thou wilt be

Take then[1] the cup of admonition, and drink from it;
And bestow of the redundance of it on him who is athirst.'
Now when he had concluded these plaintive sentences,
And had finished the recitation of his verses,
A half-clothed youth, of the age of puberty[2], rose and said,
'O ye who are thus intelligent[3] and attentive to admonition,
You have listened to the discourse[4] that my father indited,
And fully comprehended[5] his exhortations to rectitude:
Whoever therefore among you intends to adopt his counsel,

raised up through him in the last Judgment;' *i. e.* either 'through his intercessions,' or 'in reward for the bounty which thou hast exercised towards him.'

This poem contains some highly moral reflections; but Abou-Zaid's object in it is merely to elicit relief from his hearers by convincing them of the religious duty of succouring one like himself, who, though a man of good birth and education, had sunk to indigence; and it had the desired effect.

[1] The last two lines of the poem in the original, though they agree with it in measure and rhyme, are unconnected with it in sense, and might as well have been written in prose; because 'the cup of advice' here, is merely the preceding sermon and poem, which those present are entreated to impart to such of the absent as stand in need of similar advice, 'such as are athirst,' as it is metaphorically expressed. Compare Isaiah lv. 1.

[2] The verb شدن is used primarily of a male gazelle that has acquired his first horns and is weaned.

[3] or, 'people of *calculation*;' primarily 'small stones to count with.'

[4] Literally, 'you have laid up the recitation in your memories;' 'you are in possession of my father's remarks.' Or, simply, 'you have heard his recitation;' in which sense وعا has already occurred in these Makamat, as in that of Alexandria, where the judge says, 'I am now in possession of thy wife's statement;' *i. e.* 'I have heard her plea,' قد وعيت قصص عرسك. See pag. 101, lin. 5.

[5] The verb فقه is primarily applied to knowledge of religion and divine things.

And thereby to provide for his own future good[1],
Let him exhibit that intention by liberality to me,
And not neglect to bestow upon me of his bounty[2]:
For by Him who knows secrets, and pardons even obduracy[3],
My actual circumstances correspond[4] with what you see,
And my suit well deserves[5] your favourable consideration;

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[1] 'To improve his future prospects,' 'his hereafter.' It has been already stated that almsgiving is regarded as a religious duty by Moslemin. See Makamah of Beni Haraam, pag. 63, not. 6.

[2] 'And not turn away from me in the bestowal of his bounty.'

[3] الاصرار is 'perseverance in anything,' 'obstinacy,' here 'in falsehood or deception.' So in the Makamah of Singar (vid. pag. 209, De Sacy), 'He met with nothing from me but repulse and perseverance in aversion.' والاصرار على الصدّ, pag. 144, lin. 7, h. l.

[4] *i. e.* 'I am really as poor as I appear to be.' The Arabs consider it a duty to conceal poverty, and a shame to expose it to others by mendicity. See Mak. of Alexandria 'Know that the concealment of poverty is a duty of self-denial.' Hence his poverty is frequently called by Abou-Zaid, 'his secret;' as in the Makamah of Teflis, 'I did not put myself into this degrading position, or reveal to you circumstances which ought to be kept secret, till I had been forced thereto by wretchedness and palsy.'

[5] Literally, 'And my face well deserves respectful regard;' *i. e.* 'my case well deserves the consideration and relief which may spare my face the blushes consequent on suffering refusal;' or, 'my exposure of my face to shame, in thus confessing my poverty and soliciting relief, gives me a claim to respectful consideration, and a right not to be refused.' An extremely elliptical and idiomatic phrase, and closely akin to one which has been explained in the Makamah of Sanaa, see pag. 73, note 1, viz. أخلق ديباجتى له, 'cui perfricarem sericum meum,' viz. 'pellem vultus mei;' *i. e.* 'cui perfrictâ fronte exponerem paupertatem meam;' which implies that since poverty cannot be exposed to the world without disgrace, a beggar must necessarily have hardened his face against shame, and, as it were, worn off all the delicacy of its skin (ديباجة), and dried up from it, as it were,

Assist me therefore! So may you be blest with divine[1] aid!'
His father also endeavoured to dispose them favourably to him,
And to facilitate his obtaining what he asked for;
So that he became like a well[2] that has reached a spring,
Or a barren desert that has produced herbage.
But as soon as his purse was full, he slipped from among us,
Strutting[3] as he went, and applauding the town of Tenise.
And the father did not choose to stay after the son was gone,
So, after begging us to raise our hands[4] in prayer for him,
He proceeded to address himself to departure.
Now I wished to test his sincerity[5], and solve his mystery[6],

all those juices (ماء الوجه), which otherwise would mantle in blushes at the degradation consequent on the practice of mendicity.

[1] Literally, 'So may you have assistance conferred upon you;' *i.e.* 'by God.' The word رزق is so constantly used in the Koran with respect to blessings conferred by God, that it is scarcely ever employed by Arab writers in any other sense; and رزق بالشى means, 'he was blest by God with such and such a thing.'

[2] Literally, 'Till *his* well sprung up with water,' or 'came upon a spring;' *i.e.* 'till *he was like* a well that had reached a spring,' &c.

The youth is here compared to a well which being dug deeper and deeper reaches water at last, whereas before it was only a dry pit, and to a tract of soil which having been barren begins to produce herbage, because, in consequence of the liberality of the company, he had suddenly become in a measure rich after having been poor. For constructions similar to the above, see pag. 58, note 1.

[3] or, 'swaying himself to and fro.'

[4] 'He begged the raising of the hands [of the people] in prayer;' or 'he desired to lift his own hands in prayer.' Shareeshi approves the first translation, and explains استرفع الايدى by طلب رفعها.

[5] Literally, 'to test his solidity,' like that of a piece of wood by pressing it between the teeth. See pag. 101, not. 1, in Mak. of Alexandria.

[6] مترجم is 'a mystery which needs interpretation.' The verb ترجم,

And therefore followed him, while he pursued his way vigorously,
And abstained from even once breaking silence[1] to me.
But as soon as he felt secure from sudden interruption[2],
And so had an opportunity[3] of addressing me in private,
He turned round to me, and saluted me cheerfully,
And said, 'Did the youth's[4] cleverness[5] please thee[6]?'
And I replied, 'Yes, by the Faithful[7], Watchful[7] Protector!'

'interpretatus est,' (whence the Italian 'tergomano' and English 'dragoman'), is a Chaldee word from which תַּרְגֵּם, 'a translation,' is derived.

[1] Literally, 'without unsewing the seam of his silence.'

[2] A 'sudden interrupter.' There is a passage very similar to this in the Makamah of Barkaid (pag. 83, De Sacy) viz. واثرت ان افاجيه واناجيه لاعجم عود فراستى فيه, 'I should have preferred to have taken him by surprise, and spoken privately with him, in order to test the solidity (soundness) of my conjecture respecting him.'

[3] Literally, 'found private conversation [with me] practicable,' نجوا occurs in the Makamah of Singar; see pag. 140, lin. 7, and there means 'a private audience' or 'conversation.'

[4] Primarily, 'a young gazelle;' to which the young and graceful are often compared by the Arabs. See Mak. of Damascus, pag. 190, note 7.

[5] His cleverness in addressing the people as above, and obtaining money from them by inculcating on them obedience to his father's exhortations to liberality.

[6] راق with a pronominal affix or an accusative after it signifies, 'seemed bright or excellent to.' So in the Makamah of Holouan,

فما راقنى من لاقنى بعد بعده

'None who met me (*i. e.* none whom I met with) after his removal from me was pleasing to me.'

[7] المؤمن is 'one who is true to his own word;' and المهيمن 'one who takes anxious care for others.' Both are appellations of the Deity,

He said, 'He is of Seroug, and brings pearls[1] out of the deep:'
I replied, 'I swear thou art the tree[2] whereof he is the fruit,
And the flame of which he is the spark.'
And he confirmed my conjecture, and commended my sagacity;
And then said, 'Wilt thou[3] make a short visit to my house[4],

and are together substituted here for the name of God, 'Allah,' in the ordinary affirmative phrase, اى والله.

[1] The reading here adopted by the translator, in accordance with Shareeshi, is مُخْرِج, not مُخَرِّج; the sense so given being consistent with that of other passages of these Makamat, in which beauties of eloquence (particularly verses), are called 'pearls,' and the eloquent person is said to 'bring them up from the depths of the ocean of eloquence;' as in the Makamah of Alexandria, pag. 103, lin. 8:

'To win the pearls of eloquence I strive,
'And in the ocean deep of language dive.'

Thus, 'he who brings up pearls from the deep,' will refer to 'the youth' in the above passage; 'pearls' and 'the deep' being used metaphorically.

De Sacy reads مُخْرِج, supposing the و to be the asseverative Wav (واو القسم), so that the clause would mean, 'by Him who brings pearls out of the depth of the ocean,' *i. e.* 'by God!' 'pearls' being used in a literal sense. But this particular form of asseveration has no appropriateness in the present passage, beside that the phrase would be incorrect in itself, because it cannot be said with truth that God 'brings forth the pearls from the deep;' since they are concealed there within the shells of sea-fish, until they are brought up by divers.

[2] Literally, 'the tree of *his* fruit and the fire of *his* spark;' *i.e.* 'I could have sworn that thou wast his father (so much does his style of eloquence resemble thine)'.

[3] هل لك, *i. e.* هل لك حاجة may be construed with either أن or فى after it. (See Mak. of Teflis, pag. 428, lin. 8, De Sacy). It may be translated, 'Hast thou a mind?' 'Art thou disposed' to do so.

[4] In البيت the article ال is probably a substitute for the possessive

That we may there quaff a cup of wine together[1]?'
I replied, 'Woe to thee! Wilt thou "exhort people to virtue,
And then seem forgetful of thy own soul"[2]?'
But he only smiled like one affecting to laugh[3],
And passed on without attempting to dispute with me.

---

affix ى 'my;' or the word may mean 'the house [of entertainment]', 'the house [of wine]', by a euphemistic ellipsis.

[1] نتنازع is explained by a commentator نتعاطى, 'that we may pass between us from hand to hand' like boon companions; a method of carousal particularly reprobated by strict Moslemin. See page 49, note 1.

[2] A quotation from a passage in the 'Traditions of the Prophet,' where it is stated that he saw some persons suffering torment in hell, and on asking who they were, received the answer, 'These are they who exhorted people to virtue, but forgot their own souls.' A commentator gives the following verses of a similar import:

يا واعظ الناس قد اصبحت متّهما — اذ عبت منهم اموراً كنت تاتيها
كالمّلبس الثوب من عرى وعورته — للناس بادية ما ان يواريها
واعظم الامر بعد الشرك تعلمه — فى كل نفس عماها عن مساويها
عرفانها بعيوب الناس تبصرها — منها ولا تّبصر العيب الذى فيها

'O thou who preachest to others, thou art now justly suspected,
'Since thou prohibitest them from actions which thou perpetratest thyself;
'Thou art like one who should clothe the naked in garments,
'While his own nakedness is exposed, with no attempt to conceal it;
'Whereas the worst of all things, next to learning infidelity,
'Is that an individual should be blind to his own imperfections,
'And that while he knows and sees clearly what disgraces others,
'He should not be able to perceive what disgraces himself.'

[3] Literally, 'he shewed his teeth,' which might be without real mirth.

But presently it occurred to him to come back to me and say, 'Learn[1] this from me, and keep[1] it for me;

To drive[2] away sadness,
Thou freely must tope;
So thy heart will have gladness,
No more thou wilt mope:
And to each who may venture
Thy pleasures to blame,

---

[1] حفظتُ عنه means 'I learnt [something] from him;' حفظتُ عليه 'I kept [a secret] for him;' حفظتُ منه 'I guarded (something) from him;' احتفظ منه 'I am on my guard against him.'

The first two of these phrases occur in the above passage; and the first and last in the beginning of the Makamah of Koufa, where it is said of the company present, 'They were all men to be learnt from, not to be guarded against' يُحفظ عنهم ولا يُتحفظ منهم.

[2] Literally, remove sadness from thee by drinking pure wine; and cheer thyself, and be not sad; and say to him who would blame thee for that by which thou drivest care away from thee, 'Enough of thee! Be ashamed!' (or 'Go back!' *i.e.* 'Go away from me!')

Arab poets are full of allusions to 'the blamer' الناصح, *i.e.* 'the envious and illnatured who carps at innocent enjoyments;' this is especially the case in amatory poems, and those in praise of conviviality.

Thus Tarafa in his Moallaka says:

الا ايها ذا اللأمى اشهد الوغى وان احضر اللذات هل انت مخلدى

'O thou who blamest me for engaging in combats
'And for taking part in festivities, canst thou make me immortal?'

And Omar Ibn Fared:

قل للذى لامنى فيه وعنفنى دعنى وشأنى وعد عن نصحك السمج

'Say to him who would blame me and annoy me on account of her,
'Quit me and leave me, and relinquish thy offensive counsel.'

Say, "Spare me[1] thy censure,
Or thine be the shame[2]"!'

Then he said, 'As for me I must depart to the place
Where I quaff my morning and evening potations;
But if thou dost not choose to be my companion,
Nor to associate[3] with one who indulges in pleasure,
Then thou art not the friend for me, nor thy way mine;
Leave then my path, and turn aside from it,
And make no search or inquiry after me.'

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[1] قدك is equivalent to حسبك, 'Enough of thee!' *i.e.* 'of thy counsel.'

[2] Literally, 'Be ashamed.' أتيب is from واب (8th conjug.), and equivalent to إستحى, or, as some commentators say, to ارجع, 'avaunt!' See page 144, note 5.

Similarly Anacreon says to the censorious,

τί με τοὺς νόμους διδάσκεις
τί δ' ἐμοὶ λόγων τοσούτων
τῶν μηδὲν ὠφελούντων;
μᾶλλον δίδασκε πίνειν
ἁπαλὸν πόμα Λυαίου.

[3] Before تلايم, لا must be supplied from the preceding clause. The same ellipsis occurs in the words of the Koran, ولا تلبسوا الحقّ بالباطل وتكتموا الحقّ, *i.e.* ولا تكتموا الحقّ.

The verb تلايم is not derived from لوم (with the medial Wav), 'culpavit,' 'accusavit,' but from لأم (with the medial hamza), which, in the third conjugation, and construed with the accusative after it without a preposition, as in the present passage, signifies 'consensit,' 'concordavit.' See Golius.

Then he went away in the opposite direction[1],
And turned back again to me no more.
So that I burnt[2] with sorrow at his departure,
And earnestly wished that I had not met with him at all.

---

[1] or, 'turning his back upon me.' The words ولى مدبراً ولم يعقب are a quotation from the Koran, and imply complete and final departure.

[2] or, 'blazed.' Similarly, sorrow is compared to smouldering embers in the Makamah of Koufa in the passage, 'Then he took leave of me and departed, and deposited in my heart by his departure the embers of lasting regret;' واودع قلبى جمر الغضا.

NOTE (A)

'The black stone' is regarded by Mohammedans as the most precious of all relics. They say that 'it was originally one of the precious stones of paradise which was sent down to Adam, and from having been white became black in consequence of the sin of mankind.' 'It was taken up to heaven again at the Deluge, but was restored to Abraham when he was building the Kaaba at Mecca, and placed by him and his son Ishmael in its north wall, where it retained its position whenever the temple was repaired, until in the year 317 after the Hegira, the heretic sect of the Karmati removed it, when they polluted the temple of Mecca, and only replaced it when they found it impossible to suppress pilgrimage.' Some, however, deny that it was ever restored, asserting that the stone which occupies its place is not genuine.

'The sacred stone at Jerusalem' is in the mosque there on the hill of Moriah (the site of Solomon's temple), and is venerated because Mohammed is said to have tied to it the sacred animal called براق (Barak), when he had descended from paradise; for which reason it is called by Euthymius Βραχθαν (see Pocock, pag. 144, Spec. Arab. Hist.), a name derived from Βραχ (Barak).

The third sacred stone, which may be one of the حجرين, is that called

مقام ابراهيم, viz. the white stone on which Abraham stepped at Mecca, and which bore the imprint of his foot. It was usual for the pilgrims to Mecca to drink water out of this footprint. Ahmed Ibn Yusuf says that when the Karmati took away the 'black stone,' this white one was hidden and saved from them by a porter of the temple. He says that he had himself drunk water out of the footprint, and that this mark was كأنّه داس على عجين, 'like the print of a foot on dough (paste):' where Pocock (Spec. Arab. Hist.) has read راس for داس, and derides the historian for his credulity, observing that the mark was probably more like a head than a foot, and that 'oculi superstitione lippi caput a pede distinguere nesciunt.' The account of Abraham's fabled visit to Mecca, when he rested his foot on this stone, is given at length by Ibn Yusuf, in his life of Ishmael; though he does not inform us from what source he derived his information.

He says: 'After Ishmael had quitted his father and travelled southward, he settled at Mecca, a well-watered place, and there lived a nomadic life. That his father, desirous to see him, in order to advise him to commence the building of the Kaaba, rode from Palestine to visit him on the "Barak" in six hours. Arriving at Ishmael's house, he did not find him within; and his wife behaved discourteously to the prophet, not inviting him to alight, nor offering him refreshment. He therefore returned to Palestine, merely bidding the woman to inform her husband that an old man had come to see him, who recommended him to remove the lintel from the door of his house. She did so; and Ishmael, at once understanding that the old man was his father, and that he meant that he should repudiate his wife for her want of courtesy, obeyed his father's injunction, and married another. The next time that Abraham came, he was received in a very different manner. For the wife of Ishmael, though she did not know who the old man was, gave him refreshment, and, when he refused to alight, washed his feet, and then his head, putting a large stone first on one and then on the other side of the Barak, for Abraham to set his foot on, as he leant his head to either side that she might wash it in a basin which she brought out for that purpose. The marks thus made by his feet on the stone (مقام ابراهيم) were miraculously preserved, and are still venerated by pilgrims.'

THE MAKAMAH

OF

DAMASCUS.

THE WORDS OF HARETH IBN HAMMAM.

WHEN I was possest of costly steeds and envied wealth[1],
So that exemption from care[2] invited me to amusement[3],

---

[1] Literally, 'short-haired steeds tied in the stall,' (*i. e.* horses of a fine breed, and well kept), and wealth that was regarded with emulation.' So Æschylus, *Prom.* v. 473:

ὑφ' ἅρματ' ἤγαγον φιληνίους
ἵππους, ἄγαλμα τῆς ὑπερπλούτου χλιδῆς.

[2] The phrase خَلْوُ الذرع means literally, 'freedom' or 'exemption from stretching forth the arm,' *i. e.* 'from bodily exertion,' and, metaphorically, 'exemption from care (mental exertion);' as the Scholiast says, خلو القلب من الهموم والغموم. Its general meaning is therefore 'ease of body and mind arising from opulence.' In the Makamah of Alexandria (pag. 106, note 1), occurs the expression ضاق ذرعى, 'my power of exertion, my capabilities, were straitened.' If خَلْوُ الذرع be taken to imply the reverse of such 'straitening of the capabilities,' it will mean 'the ability to follow one's inclination which wealth confers,' 'independence' or 'competence.' However Shareeshi prefers to render it 'exemption from care and anxiety,' فراغ البال والصدر من الهم.

[3] يُلهينى is equivalent to يدعونى الى اللهو.

And luxurious plenty[1] tempted me to arrogance[2],
I set out from Irak[3] to the rich plain[4] of Damascus;
At which when I had arrived, after enduring much hardship[5],

---

[1] Literally, 'fulness of the teats with milk,' which may be used either metaphorically for 'opulence and plenty,' (as in Job xxi. 24, 'His breasts [rather 'milkpails'] are full of milk'), or literally, to express the flourishing state of his flocks and herds.

[2] يزدهيني is equivalent to يحملني على الزهو. The commencement of this Makamah much resembles that of the Makamah of Damietta, where Hareth also states that 'he was looked up to on account of his opulence &c.' (vid. in loc.) Hareth is invariably represented as in affluent circumstances in the Makamat, with the exception of that of Sanaa, where he speaks of himself as constrained by heavy losses to travel abroad in quest of mercantile gain.

[3] Irak (Babylonia) is divided into Irak Arăbi and Irak Agămi. Hareth is represented, like Hariri, as a native of Basra in Irak Arăbi.

[4] Literally, 'The Grouta.' 'The beautiful plain of Damascus, called the غوطة, because,' the Scholiast says, 'it abounds with water and fruit-trees.' It is denominated by Moslemin one of the four terrestrial paradises (for the rest of them see note, pag. 31), and is the finest of them all.

Bochart (Geograph. Sacra, pag. 90) derives the name עוּמָה from עוּץ, son of Aram, who he says, founded Damascus.

[5] The journey of which he speaks is that from Bagdad to Damascus over the desert where very little water is to be met with, and there is great danger from the Bedouins. The severity of the same route is alluded to again in the Mak. of Tyre, where speaking of his having come from Bagdad to Tyre (which is about three days farther than Damascus), he says that he entered it (Tyre), 'after enduring intense fatigue, and being brought very nigh unto death,' بعد معاناة الاين ومداناة الحين. Any one who has experienced the hardship of such a journey will not wonder at the delight here expressed by Hareth on arriving after it in the delightful vega of Damascus, a change which may well be compared to an entrance into paradise after the agonies of a protracted death.

With the camel that bore me, exhausted[1] by fatigue,
I found it such as the tongues of men have described it—
Containing all that hearts desire or eyes delight in[2];
So I congratulated myself on the result of my journey[3],
And at once entered eagerly on a course of pleasure[4];
And I there continued breaking open the seals of my desires[5],
And gathering the ripe vintage of enjoyments,
Until travellers began to prepare for the eastward journey[6],
And I was so far recovered from my drowning[7] in delights,

[1] Literally, 'after much distress of soul' (or 'distress on my own part'), 'and exhaustion on the part of my strong camel;' نصو belongs to the numerous vocabulary of words primarily applied to the camel.

[2] آنق 'suave et jucundum comperit.'

[3] Literally, 'So I thanked the hand (or 'bounty') of removal (from Bagdad to Damascus),' *i. e.* because his journey had brought him to so delicious a place of sojourn.

[4] Literally, 'I ran a course (a 'heat') with (*i. e.* in the indulgence of) pleasurable inclination' (الهوى); طاق means شوط الواحد فى الجرى one 'heat in a race.'

[5] *i. e.* 'to indulge myself in enjoyments from which I had been debarred during the journey.' The passage is thus explained by the Scholia st

وطفقت اقضى حاجتى وافعل ما تامرنى نفسى من انواع اللذات ,
وفض الختم هاهنا عبارة عن فعل شئ لم يفعله قبل ذلك.

[6] This clause is to be construed literally thus, 'Till travellers,' (سفر) is explained by Shareeshi المسافرون), 'began to enter upon' (شرع 'undertook or commenced') 'travelling to Irak,' (العراق is a verbal from the verb اعرق, 'Iracem petivit'). He means that he remained at Damascus enjoying the pleasures that it afforded till the end of autumn, when it was the season for travellers to prepare to journey over the desert to Bagdad.

[7] Literally, 'and I had risen to the surface from my submersion [in pleasure];' the verb استفق is derived from فوق which is the opposite of

That a longing revived in me at the remembrance of home,
And the yearning[1] of affection toward my own folds[2];
And then at last I broke up my tent for departure[3],
And saddled my steed for return[3] to Irak.
But when my fellow-travellers had completed their preparations,
And our mutual agreement[4] was duly arranged,
We still feared to proceed without the company of an escort[5];
And we therefore sought one from all the Bedouin tribes,
And employed a thousand artifices to obtain it;
But it was so impossible to find one in any of the clans,
That we began to think there was none in all the world[6].
And the resolution of the travellers being shaken[7] by this failure,

---

تحت. The above expression brings to mind a line of Persius already quoted, viz.

'Demersus summâ rursus non bullit in undâ.'

Similarly, a poet says:

لا تكنّ فى غمرة اللهو جموحًا ان هذا السكر يتلوه خمارٌ

'Plunge not recklessly into the whirlpool of dissipation,
'Since that drunkenness is followed by heaviness of head.'

[1] حنين may be properly rendered στοργή, 'natural affection.'

[2] 'Camel-folds,' عطن is 'a place where a herd of camels kneel on the ground for repose.'

[3] 'The tents of departure,' and 'steeds of return.'

[4] *i. e.* 'our agreement to travel together.'

[5] خفير probably means here 'a body of men to act as our guard,' or 'an escort;' but it may also mean 'an individual (like the Shaikh of one of the tribes of Bedouins on the road) who guarantees the safe arrival of travellers at their journey's end.'

[6] Literally, 'among the living,' a phrase used merely on account of the rhyme.

[7] or, 'perplexed,' 'disturbed.'

They all assembled for deliberation at the Eastern gate[1],
And there continued presenting difficulties or removing[2] them,
And wavering between complicated and simple[3] expedients,
Till suggestion failed, and hope gave place to despair[4].
But there was a person standing over against them,
With the features of mature age[5], and the garb of an ascetic,

---

[1] Shareeshi says, that Geiroon is the name of a gate of the great mosque of Damascus (which was built of marble by the Kaliph Walid, one of the Ommiades), and that that gate was so called after Geiroon, son of Soad who first built Damascus. This may be true; but the gate here intended is more probably the Eastern gate of the town, because it is clear from the rest of the anecdote that this consultation was held where the caravan was assembled for the journey (since as soon as an escort presented itself they set forward), whereas caravans do not assemble at the doors of large mosques, which are always in thronged and populous streets, but in vacant places outside the gates of towns. Accordingly we find that the Scholiast quoted by De Sacy says, 'Geiroon is the name of a gate of Damascus on its East side,' *i. e.* at the commencement of the Bagdad road. With this agrees Al Dgouhari, the author of the Lexicon, who says, جيرون باب من ابواب الشام.

[2] Literally, 'between tying and untying' (*i. e.* sometimes impeding and sometimes facilitating the matter in hand). Similarly, in the New Testament, 'to bind,' and 'to loose,' are used to express respectively 'prohibition,' and 'permission.'

[3] شزر 'the act of twisting the component threads of a cord in opposite directions;' or, 'plaiting them so as to make them very difficult to unravel.' سحل is 'the act of twisting threads in the *same* direction, without making them cross each other, after the manner of a straw rope.' The former metaphorically expresses 'the devising of plans which involve difficulties and complexities,' the latter, 'the suggestion of simple plans to meet the emergency.'

[4] 'Till the suggester failed, and the hoper despaired.'

[5] شبّان is the plural of شاب, 'adolescens,' a person between twenty-five and forty years of age.

A string[1] of beads[2], like a necklace, in his hand,
And the symptoms of religious abstraction[3] in his eyes;
Who seemed to have fastened his gaze upon the company,
And to have sharpened his ears to catch[4] what was to be heard.
Now when the time was come that they should disperse[5],
And their secret wishes had been fully revealed[6] to him,
He said to them, 'Good people! let your distress be relieved;
And let all your minds be thoroughly[7] reassured;
For I will furnish you with a safeguard to remove your fear,
Which will be found to be in accordance[8] with your desire.'
So we begged of him further information about this safeguard,

---

[1] 'A rosary' (in French, 'chapelet,') is called سبحة from سبح, 'to praise God,' because it is used by devotees in counting the number of times that they repeat prayers and praises.

[2] Literally, 'like the rosary of women,' *i.e.* 'like a rosary such as women are wont to wear for a necklace.'

[3] 'The symptoms of the drunken,' *i.e.* 'of those inebriated with religious contemplation,' which was supposed by the Arabs to produce a stupor resembling drunkenness. All these appearances had been assumed in order to deceive the people into believing the potency of the charm, of which so devout a person might readily be supposed to be possessed.

[4] Properly, 'to steal:' there is a similar phrase in the Koran, namely, إلا من استرق السمع.

[5] Literally, 'when their *emptying out* was near at hand,' a word properly used of turning a vessel upside down. The verb آن means, 'it was time for' an event.

[6] or, 'their concealing had disappeared to him,' *i.e.* 'whatever they might have wished to conceal had been now discovered by him.'

[7] سرب means, 'the aggregate of the mental faculties.'

[8] يبدو طوعكم, 'will appear your obedient [servant].' It is equivalent to the more ordinary phrase يبدو طايعاً لكم.

Proffering him for it a larger reward[1] than an ambassador's;
When he stated that it was a prayer[2] that he had learnt in a dream,
Whereby to guard himself from the treachery of mankind[3].
But some of us began to look askance at the rest,
And ever and anon to wink with a side glance[4] at each other;
So that it was evident to him that we slighted his proposal,
And that we entertained apprehensions of its futility.
And he therefore addressed us in these words,
'How is it that you treat my serious proposal as a jest,
And treat as dross[5] what I offer as pure gold?
For I swear that I have often crossed dangerous regions,
And have ventured among the most fatal perils,

[1] Literally, 'we represented the reward which we would give him as larger (*i.e.* 'we proffered him a larger reward') than that which is given to an ambassador.' Here the fourth form of سنى is used in the sense which the second form of that verb bears in the Makamah of Singar, in the passage ويسنّى المراغب لمن يظفره, viz. 'to represent as great,' or simply, 'to augment.' جعالة which also occurs in that passage, (see pag. 140, note 4), means 'whatever is assigned to a man in reward for his actions' (not 'in exchange for goods'), ما يُجعل للانسان على شي يفعله.

[2] Literally, '[a form of] words that he had been taught by rote in a dream.'

[3] Properly, 'men and genii;' *i.e.* all creatures of superior intelligence on earth.

[4] Literally, 'to change their eyes between looking sideways and winking.' لحظ means 'limis oculis intuitus est.' اومض is peculiarly applied to the furtive glances of women.

[5] A similar expression to this occurs in the xxxvth Makamah (pag. 446, De Sacy), viz. 'They treated his frankincense as mere wood,' يعتدون عوده من الاحطاب.

And with this had no need of[1] the company of an escort,
Or of taking with me even a single quiver[2];
And, besides, I will remove what has excited your distrust[3],
And obviate the suspicion that has occurred to you,
By uniting myself with you in the desert journey[4],
And accompanying you in crossing the waste[5];
And then, if my promise to you shall have been true,
It will be for you to renew my fortunes and increase my wealth;
But if my mouth shall prove to have been false to you,
You may flay off my skin[6], and spill out my blood.'
Now we were inspired with belief of his vision,

[1] or, 'dispensed with the company of an escort.'

[2] Observe the similarity between جفير and the English 'quiver.'

[3] or, 'your doubts' (of my fidelity). He thought they might possibly suspect him of wishing to extort money from them by a story of his own invention, and then to leave them without any check upon him for the fulfilment of his promise, or the efficacy of the promised safeguard. Accordingly he tells them that he will be a hostage for his own fidelity and veracity.

[4] بداوة has the same signification as Sahara صحرا, viz. *open* country, where there are no houses or inclosures. It is derived from the root بدو, whence also comes the name بدوى, Bedouin, for the inhabitants of such country.

[5] Literally, 'The Semoaat;' the proper name of the desert between Damascus and Bagdad, probably so called on account of its high level (from سما 'extulit,' 'elevavit'), a peculiarity which it may be observed is common to most deserts, as those of Libya and central Asia.

[6] This phrase may be understood either literally or metaphorically. In the former case its sense is obvious, viz. 'Put me to cruel torture for my perfidy;' in the latter, 'Expose the perfidy of my conduct,' and 'strip it,' as it were, before the world: just as in English, 'to flay a man,' is vulgarly used in the sense 'to expose his character severely.'

And with persuasion of the truth of his statement,
And we therefore relinquished altercation with him,
And cast lots for taking him on one of our camels[1].
And his assurance released[2] us from all cause of detention,

The word ادیم, 'skin,' is sometimes employed in the sense 'character.' صحیح الادیم means 'sincere,' or 'genuine of character;' 'integer morum.'

[1] Literally, 'we cast lots with arrows about taking him on a camel with one of us;' *i. e.* 'which of us should take him.' This was one of the ordinary methods in the East of casting lots, and being regarded as a species of divination is often spoken of in the Koran in terms of reprobation, as in Surah v.: 'Divining arrows are an abomination.' It is alluded to in the Makamah of Meragra in the passage, 'Every one knows best the mark on his own arrow;' *i. e.* in casting lots, the owner of the successful arrow can always claim it.

Abu'l Feda states, that 'when Mohammed took Mecca by storm, in the 8th year after his Hegira, he found in the Kaaba a statue of Abraham with arrows of the sort used for casting lots in his hand, and that, indignant at this profanation, and exclaiming "What has Abraham to do with lots?" he commanded the figure to be destroyed.' These arrows were in fact merely shafts of wood, having neither feathers nor tips, and were properly called ازلام, for their only essential quality was that they should be of the same size and smoothly polished. The method of casting lots with them was by shaking them together in a quiver, and drawing one out at hazard, or casting them into the air together, and observing how they fell with respect to a preconcerted direction. This custom is supposed to be alluded to in the 26th verse of Ezekiel xxi., which may be translated thus: 'The king of Babylon stood in a cross-road to practise divination; he shook the arrows together, he consulted the Teraphim, he inspected the liver (of a victim);' where these are clearly three principal methods of divination then in practice; the last of which was greatly in vogue also among the Greeks. (For further information on this subject, see note A at the end of this Makamah, pag. 203.)

[2] Literally, 'and by his words (*i. e.* 'on the strength of his assurance') we cut the loops of detention;' *i. e.* 'we felt at liberty to proceed on our journey without apprehension.' عروة is 'one of the small loops on a vest

And dissipated our apprehensions of conflict[1] and damage.
So when the loads were girded on, and our departure was at hand,
We begged him to recite to us his magical form of words,
That for the future we might always use it as a safeguard.
And he said, 'It is that whenever daybreak or nightfall[2] arrive,
Each of you should repeat the first chapter[3] of the Koran;
And then say, with humble tone and subdued voice,
"O God, the reviver of mouldering bones, and averter of evils,
Who defendest from terrors, and art bounteous in recompensing,
Thou asylum of suppliants, and dispenser of pardon and protection,
Be propitious to Mohammed,
The last[4] of thy prophets, and announcer[5] of thy revelations,

or shirt of Oriental manufacture, which hold it together in front, by fastening on small round buttons called زر, 'globulus vestiarius.' Gol.

[1] 'conflict' with the Bedouins on the road.

[2] Literally, 'The two times,' κατ' ἐξοχήν, viz. 'Day and Night.' 'Whenever Day or Night are approaching,' is equivalent to, 'Whenever Daybreak or Nightfall arrive.'

[3] Literally, 'the mother of the Koran;' *i. e.* 'the principal Surah.' (Similarly, Mecca was called أم القرى, 'the mother of towns' (metropolis), as being the most important.) The first Surah of the Koran was thus entitled because it is regarded as the *heading* of the whole book, and as containing the first principles of the system which is more fully developed in the chapters which follow it. It was also called, 'Surah Al Fatahat' (opening Surah); 'Surah Al Hamd' (Surah of praise); and 'Surah Al Mathani' ('Surah of repetition, or thanksgiving;' see pag. 127, note 4).

[4] 'The seal of thy prophets;' *i. e.* 'the conclusion of them.' Mohammed is often called by the Arabs من لا نبى بعده; 'He after whom there is no other prophet,' *i. e.* 'the last of all the prophets.' From this doctrine the Druses dissent, asserting that Mohammed was only one of a series of prophets who were all sent to testify to Hakem Bi Amrihi, viz. Abraham, Moses, Elias, Ezra, the Messiah, Mohammed, and Hamza.

[5] or, 'communicator' to us.

And the lights of his company[1], and the keys of his success.
Avert from me the mischief of evil spirits[2] and wrong of princes,
The oppressions of the violent, and vexations of the tyrannous,
The hostilities of the outrageous[3], and the outrages of the hostile[3],
The insolence[4] of conquerors, and the ravage of plunderers,
The fraud of the crafty, and the treachery of the perfidious,
The cruelty of neighbours, and the neighbourhood[3] of the cruel;
Deliver me out of the hands of the injurious,
And rescue me from the dark thrall of oppressors,
And introduce me by thy mercy among thy pious servants:
Preserve me, O God, in my own country, and foreign lands[5],
In my absence from home, and my return thereto,
In my mercantile journeys[6], and my coming back from them,
In my traffick and the scenes[7] of my trafficking,
In my removals and the places[7] that I remove to;
And guard me in my person and my property,
In my reputation, and in my riches,

---

[1] or, 'host of his abettors.' Some commentators say that by this phrase Hariri intended the مهاجرين, 'those who accompanied the prophet in his retreat from Mecca to Medina;' and that by the following one, 'the keys of his victory' (نصرته), he meant the انصار, *i. e.* 'those inhabitants of Medina who welcomed and assisted him;' an idea probably suggested by the similarity of the words نصرته and انصار.

[2] or, 'contumacious and arrogant persons.'

[3] There is a similar play of words in the original.

[4] or, 'conquest.'

[5] 'My peregrination.'

[6] Literally, 'my foraging;' a metaphor for journeys in quest of mercantile gain.

[7] منصرف and متقلب are of the form that expresses the *place* where the action expressed by the radical verb is performed.

In my household[1] and goods[1], in my family and dwelling,
In my strength and my fortunes[2], in my wealth, and my decease[3].
And mayst thou bring no reverse upon me,
Nor give an adversary dominion over me;
But grant me from thy presence assisting power.
Watch over me, O God, with thy eye and thy help,
And make me a peculiar object of thy safeguard and bounty,
And bestow upon me thy election and thy goodness,
Nor consign me to any other protection than thine[4];
But grant to me an imperishable[5] security,
And impart to me an enduring[6] tranquillity,
And save me from the terror of calamity[7],
And cover me with the curtain of thy grace[8],
And permit not the assaults[9] of foes to prevail against me;

---

[1] عَدَدى وعُدَدى. عَدَد is derived from the 1st conj. of عَدّ, 'numeravit,' and means 'number,' 'multitude' [of persons], and here, 'a family,' or 'household.' عُدَد is derived from the 2nd conj. of عَدّ, (viz. 'disposuit,' 'paravit in usum suum'), and means 'goods and furniture.'

[2] 'My condition in life,' or 'my rank.'

[3] Literally, 'my return,' *i. e.* to God. Vid. pag. 160, note 1.

[4] 'Nor commend me to protection other than thine' (غيرك). Similarly, in the following clauses, غير may be rendered, 'other than.'

[5] عافية corresponds with the Latin 'salus,' 'incolumitas,' meaning 'health,' as well as 'security.' If it be here translated 'health,' the clause must be rendered, 'and give me health other than precarious.'

[6] 'Other than dissoluble.'

[7] The noun لأْواء is derived from the root لأى, which in the 4th conj. means 'incidit in malam fortunam.'

[8] آلاء is equivalent to نعم, 'favours,' or 'benefits.'

[9] Literally, '*make* not the *claws* of enemies to prevail against me.'

Since thou art he who hearest prayer".'
After this he remained with his look fixed on the ground,
Neither turning his eyes[1], nor uttering a single word,
Till we thought[2] that some panic had confounded[3] him,
Or that a fit of unconsciousness had struck him dumb.
But soon he raised his head, and drew his breath, and said,
'I swear by the sky with its stars[4], and the earth with its plains[5],
And the inundating floods, and the blazing sun-light,
And the roaring ocean, and the wind and storm[6],
That this prayer is one of the surest to avert evil,
And to save from the necessity of putting on the helmet.
Whoever rehearses it at the smiling of the dawn,

('Make not' is here equivalent to 'permit not;' a form of expression not uncommon in Hebrew.)

In the Makamah of Rye, Abou-Zaid says of Time,

'For still with ceaseless tooth he gnaws,
'And tears and rends with crooked claws.'

[1] *i. e.* 'without looking about him at all.'

[2] Literally, 'said,' *i. e.* 'to ourselves, or one another.'

[3] or, 'reduced him to despair.' From this verb is derived the name 'Eblis,' by which the devil is known in the East.

[4] Literally, 'towers;' an astrological term corresponding to our word 'houses;' or 'the constellations which form the signs of the Zodiac.'

[5] فَجّ is the Spanish 'vega;' a broad valley or table-land between mountains.

[6] Literally, 'the dust,' the effect being put for the cause. This passage resembles one in the *Prom. Vinc.* of Æschylus, line 88:

Ὦ δῖος αἰθὴρ, καὶ ταχύπτεροι πνοαὶ,
Ποταμῶν τε πηγαὶ, ποντίων τε κυμάτων
Ἀνηρίθμον γέλασμα, παμμῆτορ τε γῆ,
Καὶ τὸν πανόπτην κύκλον ἡλίου καλῶ.

Will have no alarm of danger until twilight[1];
And whoever repeats it at the approach of night,
Will be secure all that night[2] from depredation.'
So we learnt it by heart till we were perfect in it[3],
And recited it to one another that we might not forget it;
And after that we proceeded on our intended journey,
With prayers instead of drivers[4] to encourage our camels,
And words instead of warriors[5] to protect our goods;
Our companion being with us both early and late,
But never demanding from us the fulfilment of our promises;
Till, when we descried the tops of the buildings of Aanah[6],
He said to us, 'Now for your help, and your assistance!'

[1] شفق is the 'red light in the west after sunset.' This word occurs in the Makamah of Holouan (below), in the line translated thus:

'Her crimson veil, that, like the last red light
'Of evening, hid the moonbeams from my sight.'

[2] '*His* night will be secure from theft.'

[3] or, 'till we were sure of it,' or, 'so that we were sure that we knew it.'

[4] Literally, 'urging on the laden camels by means of the prayers, not by drivers,' *i. e.* 'repeating the prayer so loudly and frequently (in order to impress it on our memories) that the sound answered the purpose of the ordinary call of encouragement to the camels.' Or this clause may be metaphorical, and imply that since it was by the possession of this form of prayer that they were enabled to proceed, it was through means of this much more than the calls of the drivers (حداؤ) that the camels were made to advance on the road.

[5] Literally, 'guarding our luggage by means of the [form of] words, not of armed men.'

[6] An Arab town on the Euphrates, famous for its asses, which lies in the route from Damascus to Bagdad over the desert. When the caravan had arrived there, it had already left the desert and was no longer in danger from the Bedouins.

So we brought to him all our goods whether covered[1] or uncovered,
And showed him even those which were tied up, or sealed[2],
While we said to him, 'Choose[3] whatever thou wilt,
Since thou wilt find none among us but will consent[4].'
But nothing was acceptable to him save the light and the bright[5],
Nor anything pleasing in his eyes except the coin.
So he carried away his load of each[6],
And arose with enough to supply his wants[7].
Then he stole away from us like a cut-purse,
And slipped from among us like quicksilver[8].
Distressed therefore and perplexed by his abrupt departure,
We continued to inquire for him in every company,
And to seek anxiously for information respecting him
From every one who might lead us either right or wrong;
Till we were told that since he had entered the town of Aanah,
He had never quitted the tavern[9] of a wine-seller.
The scandal however of this report tempted[10] me to test it,

[1] *i. e.* 'The larger goods and packages.'

[2] *i. e.* smaller valuables, like money and jewels which are kept tied up.

[3] Literally, 'Decide on what thou wilt.'

[4] *i. e.* 'to give thee whatever thou choosest.'

[5] *i. e.* 'jewels,' which are the lightest of all things in proportion to their value; and therefore were most convenient for Abou-Zaid's purpose.

[6] *i. e.* 1st 'of the jewels or valuables,' and 2nd 'of the coin.'

[7] Literally, 'stop his poverty,' as if it were a gap that required filling.

[8] The Arabic name for quicksilver is derived from a verb signifying flight, viz. زر, on account of its slippery quality.

[9] 'wine-shop,' حانة, a name derived by Shareeshi from حين 'destruction;' 'because,' he says, 'wine-shops are destructive to property and reputation.' Similarly, gambling-houses are called by us 'hells.'

[10] A verb properly used of setting a dog on.

And to ascertain[1] how much of it might not be genuine[2]:
So I went by night in disguise to the guest-chamber[3];
And there he was in a coloured[4] robe, mid bins and wine-vats[5],
With charming cup-bearers[6] and brilliant lights around him,
And myrtle and jasmine, and the pipe and the lute,
At one time calling for the contents of the wine-bins,
And then inviting the notes of the stringed instruments;
At one time inhaling the fragrant odours,
And at another caressing the graceful attendants[7].

[1] Literally, 'to penetrate into.'

[2] 'whatever of it might prove to be not of its thread' (foreign to it and unconnected with it), *i. e.* 'what fallacies had been mixed up with whatever truth it might contain.'

[3] This word may be familiarly rendered 'tap-room.' It means the principal room in a wine-shop where the guests were entertained, which was surrounded by other rooms belonging to the vintners, or employed for the manufacture of the wine. In an ancient MS. of this work in the possession of the translator, there is a painted representation of a section of such an establishment, the guest-chamber, دسكرة, being in the centre, and round it other rooms, in which the wine appears in the various stages of pressing, fermenting, straining, &c., till it is at last presented to the guest; so that it must have been sufficiently inebriating from its newness.

[4] It is doubtful whether pink or yellow be the colour indicated by this word; but it certainly means a *gay* colour, and the reverse of the sober and ascetic garb in which he had lately appeared.

[5] or, 'wine-presses.'

[6] 'Those who give to drink;' either girls or boys, who were the attendants in the wine-shop, and whose beauty added to its attractions.

[7] Literally, 'sporting with or making love to the gazelles;' *i. e.* the cup-bearers above-mentioned. غازل is explained by Golius, 'amatorio sermone vel carmine demulsit,' غَزَل being 'amatorius sermo vel versus.' The same phrase occurs in the Lamiyat Al Agam. lin. 29:

ولا اخل بغزلان اغازلها ولو دهتنى اسود الغيل بالغيل.

Having thus then made a discovery of his[1] insincerity,
And the wide difference between his past and present conduct[2],
I said to him, 'Woe[3] to thee, thou accursed one!
Hast thou forgotten our day at the gate of Damascus[4]?'
But he laughed heartily[5], and merrily indited these lines[6]:

'Nor do I fear to *caress the gazelles*, though lions of the lair assail me with malice,' (where 'lions' signifies powerful rivals or kindred of the fair). The word 'gazelle' used here, though in the masculine gender, may express the young and beautiful of either sex; since it is usual among the Arabs in celebrating a beautiful woman to speak of her in that gender, perhaps from their reluctance to talk of women before strangers. The gazelle, beside being the most elegant and beautiful of quadrupeds, has an eye almost human in softness and expression.

[1] Literally, 'when I had stumbled upon;' *i. e.* 'had discovered it thus accidentally.'

[2] 'Between his to-day and his yesterday;' *i. e.* 'his past and present conduct,' or 'his promise and performance.' So in the Makamah of Damietta: شرّ الورى من يومه اخسر من امسه, 'The worst of men is he whose to-day falls short of (is inferior to) his yesterday;' *i. e.* 'whose present performance falls short of his past promise.'

[3] اولى is probably the same as الويل, 'woe!' by metathesis.

[4] The gate 'Geiroon;' the eastern gate of Damascus mentioned above, pag. 179, note 1.

[5] Literally, 'Till his eyes ran down with tears.'

[6] The original of this poem is in a very pleasing anapæstic measure, called by the Arabs تسميط; the poem itself being called مسمّط, from the word سمط, which means a species of jewel consisting of a row of precious stones or pearls set in gold, in such a manner that the gold occupies all the intervening spaces between the stones or pearls; just as in this sort of measure the interval between successive triplets of verses is filled by lines which all rhyme together, though the successive triplets do not necessarily rhyme with one another. A most elegant specimen of this measure has been quoted in note 5, pag. 146, from the Diwan Hozaliyah, beginning

'When I journey far and wide[1],
When I cross the lonely waste,
When I cast away my pride,
'Tis that mirth I thus may taste.

When I curb the fiery steed[2],
When I stem the foaming main,
'Tis that I may gaily lead
Youth and Pleasure in my train.

وحرب وردت. It has been closely imitated in German, a language which affords greater facilities for rhyming than the English.

Each stanza in the above translation is an accurate version of a corresponding quaternion of the original. Thus the first two stanzas correspond respectively to the quaternions:

لزمتّ السفارَ	and	وخضتّ السيول
وجبتّ القفار		ورضتّ الخيول
وعفتّ النفار		لسجرّ ذيول
لاجنى الفرح		الصبا والمرح

[1] 'I am assiduous (persevere) in travelling, and cross the deserts, and reject pride (dignity and station), in order that I may cull (enjoy) mirth.' The preterite is here used as an aorist, since Abou-Zaid intends to describe not merely what he had done once, but what it was his habit to do.

[2] 'And I stem floods and curb steeds, in order to draw a train of youthful pleasure and festivity;' *i. e.* 'in order to draw them after me as my train.' He thus expresses that he did not shrink from encountering any difficulty in quest of the means of enjoyment that he sought for, but that he had boldly undertaken and carried out the most dangerous and arduous projects. Similarly, in the Makamah of Basra he boasts, 'How many mountain journeys I have performed, how many perils I have braved;

If I forfeit honour's hope[1],
If I sell my all away,
'Tis that I may freely tope,
'Tis that here I love to stay.

Still on draughts of generous wine[2]
All my heart's desire is bent;
Else to speeches falsely fine
Never would my lips give vent.

Else I ne'er had sought t' entice[3],
While the string of beads I bore,
Those who lured by my device
Safely gained Euphrates' shore.

---

how many conflicts I have waged, and opportunities I have taken advantage of?' 'To break in a high-bred steed,' is a metaphor for a difficult performance, such as that of Abou-Zaid, in cajoling by his artifices those whom it was least easy to deceive. So in the xxxiind Makamah (pag. 420, De Sacy, lin. 9) he says, 'I speak with an eloquence that leads the restive and impatient steed;' *i. e.* the most obstinate person. صبا means 'the enjoyments of youth,' as love and gaiety.

[1] 'And I spurn honour (or 'gravity') and sell my goods, in order to sip wine, and drain cups.' رشف is 'to drink [a cup] dry.'

[2] 'And but for my strong inclination to quaffing wine, my mouth would never have given utterance (vent) to those fine speeches;' *i. e.* to the prayer, and the eloquent language by which he had deceived the travellers, as is narrated above.

[3] 'Nor would my craftiness in carrying the rosaries have lured (driven) the travellers to the land of Irak' (عراق). The Euphrates (on which the town of Aanah stands) is the western boundary of the country called Irak, to which Abou-Zaid had conducted the caravan. He means that unless he had needed money, wherewith to procure wine, he should

Let then all thy wrath subside [1],
Rail no more in angry mood,
Cease in bitter strain to chide,
Since I make excuse so good.

Marvel not that one is found [2],
Who, though old, yet loves a seat
Where the jocund guests abound,
Where the flagons are replete.

never have resorted to the expedient of acting as a guide to a caravan, or deceived them into a belief of his sanctity and veracity, by carrying a rosary of beads like an ascetic.

[1] 'then be not wroth, nor chide aloud, nor rail angrily, since my excuse is [made] evident.' The Nun in the termination of all the verbs in this clause is called the Nun intensive نون التوكيد, because it gives them greater force.

[2] 'And be not astonished at a man of mature age (Shaikh), who reposes himself in an abode that is full of company, and where the wine-jars are full.' The word اغن is used primarily of a valley that abounds with herbage, or a wallet that is full; and when applied to a house, means that it is full of people (or, 'of luxuries'). This and the following clauses resemble some lines attributed to Anacreon:

ὅταν πίω τὸν οἶνον,
εὕδουσιν αἱ μερίμναι·
ἐγὼ γέρων μέν εἰμι,
νέων πλέον δὲ πίνω.

And again:

Ἴλαροι πίωμεν οἴνου,
δι' ὃν ἀμπαύεται Λυπά,
δι' ὃν εὐναίζετ' Ἀνία·
τὸ μὲν οὖν πόμα κερασθὲν
ἄπαλοι φέρουσι παῖδες·
τὰς δὲ φροντίδας μεθῶμεν.

Wine will prove thy faithful friend[1],
Wine thy failing strength repair;
Wine has power thy frame to mend,
Wine can banish all thy care.

Purest joy and brightest bliss[2]
Wait alike the grave and gay,
When their caution they dismiss,
When they cast disguise away.

Sweetest are the sweets of love[3],
If the bashful lover dare,
All his coyness to remove,
All his passion to declare.

[1] 'For wine will strengthen the bones, and heal sicknesses, and remove cares.' So Hafiz says of wine,

جان داروی که غم ببرد از بل صبی

'It is the medicine of the soul, that dispels care from the heart of youth.' Compare Horace, *Od.* I. 7. 17:

'Sic tu sapiens finire memento
'Tristitiam vitæque labores
'Molli, Plance, mero.'

[2] 'and the purest of joy is when a grave person rejects and flings away the reserve (veils) of shame.' Compare Horace, *Od.* III. 28. 5:

'Munitæque adhibe vim sapientiæ.'

An Arab poet says that 'we should call pleasures by their real names, and that then we shall enjoy them the more:'

الا فاسقنی خمراً وقل لی هی الخمر

'Holla! Pour me out wine; and tell me that it is wine that you give me.'

[3] 'and the sweetest of love, is when a lover ceases from concealing his passion, and avows it openly.'

Boldly then thy flame avow[1],
If its heat thou would'st allay;
Else thy woful looks, I trow,
Must thy secret pangs betray.

Wherefore hopeless care endure[2]?
Why in love despairing pine?
Rather seek a soothing cure
From the daughter of the vine;

---

[1] 'then avow thy love, and [so] relieve (cool) thy heart (præcordia tua); for otherwise the flint of thy sadness will infallibly strike light thereon.' زند however is not properly a flint, as has been already stated (pag. 58, note 1), but one of the two pieces of wood زناد, used for obtaining sparks by mutual attrition. The melancholy arising from concealed love is here compared to one of these two pieces of wood, and the love itself to the other; and the poet declares that the attempt on the part of a lover to conceal his passion must be unavailing, since the visible sadness consequent on such an attempt must necessarily betray it, and, as it were, strike light upon it (like one piece of wood rubbed upon another), so that all will perceive it. Similarly, Anacreon says:

ἐγὼ δὲ τοὺς ἐρῶντας
ἰδὼν ἐπίσταμ' εὐθύς·
ἔχουσι γάρ τι λεπτὸν
ψυχῆς ἔσω χάραγμα.

[2] 'and cure thy wounds (those of thy heart), and remove thy cares with the daughter of the vine, which is desired [by all].' تقترح is equivalent to تتمنّى, 'is desired,' on account of the enjoyment which it affords.

In the xxixth Makamah (pag. 365, De Sacy) wine is called بنت خابية, 'the daughter of the wine-cask.'

Where thy goblets to supply [1],
Tuneful beauties wait around;
Roused by glances of whose eye
Mirth and soft desires abound;

Charmed by whose melodious trill [2],
When they raise their dulcet voice,
Mountains from their base might thrill,
Rocks of iron might rejoice.

Then if one among the fair [3]
Willing seem to crown thy love,
Snatch the proffered joy, nor care
Lest a sullen wretch reprove.

---

[1] 'and assign the supplying of thy evening draughts to a cup-bearer (or 'attendant'), who whenever he looks earnestly will cause thee the pangs of a lover.' The cup-bearer is here spoken of in the masculine gender, though a female is clearly intended, since the μαλθακὸν ὀμμάτων βέλος does not belong to boys. Similarly, in Arabic amatory poems, the beloved one is generally spoken of in the masculine gender, because allusion to women in conversation or in song, is avoided by the Arabs; which has earned them a credit for παιδεραστία, which they do not deserve. The ambiguity however has been preserved in the translation.

[2] 'a loud-voiced singer, who will raise a voice so loud, that when he puts it forth mountains of iron will thrill at it.' The verb صدح is primarily applied to a cock crowing.

يشيد, 'will raise' or 'will build up.'

[3] 'and refuse to obey the blamer who would not permit thee the enjoyment of the fair who consents [to thy love].' So Catullus says:

'Vivamus, mea Lesbia, atque amemus,
'Rumoresque senum severiorum
'Omnes unius æstimemus assis.'

Censure's hateful voice defy[1],
So thy own desires thou gain;
Artful wiles incessant ply,
Though at first they seem in vain.

Quickly leave thy father's side[2],
If to chide thee he begin;
Spread the nets of cunning wide,
Seek to catch whate'er comes in.

Yet be faithful towards thy friend;
Turn from sordid churls away;

With respect to الناصح, 'the blamer,' see pag. 171, note 1, on the lines:

'And to each who may venture
'Thy pleasures to blame
'Say "Spare me thy censure,
'Or thine be the shame!"'

[1] 'but disregard what is said [about thee], and secure what is for thy advantage; and range freely in craftiness even in [the pursuit of] impossibilities;' *i. e.* 'let no seeming impossibilities discourage thee in the practice of artifice for obtaining thy ends.'

ولو 'even though.' Some MSS. read instead of it ولن; but this is clearly an error, because ولن occurs in the next line but two, and such repetitions are avoided in all highly finished Arabic compositions.

Observe that the position of the clauses in this line of the original is reversed in the translation, in order that those relating to the censure of the blamer may be brought together.

[2] 'Quit thy father if he show dislike to thy conduct; and spread out thy nets, and try to catch whatever presents (exposes) itself to thee.' The verb سنح is primarily applied to 'an animal of the chase that passes *across* the hunter's path from left to right, so as to expose itself to be shot at;' ('dextrum latus obvertit venatori præda.' Gol.)

And on every side extend[1]
Bounty fresh from day to day.

Thus to true repentance fly[2],
Ere thou meet the call of fate:
Mercy's God will ne'er deny[3]
Him who knocks at Mercy's gate.'

And I said to him, 'I highly applaud[4] thy recitation;
But at the same time I reprobate[5] thy erroneous conduct.
I conjure thee therefore to tell me whence[6] thou art,

---

[1] 'Dispense bounty, and follow up acts of liberality by fresh ones.' وال is equivalent to تابع. Abou-Zaid here introduces his usual exhortations to liberality, hoping that he himself may become the first object of it on the part of his hearers.

[2] 'and [thus] take refuge in repentance (or, 'amendment') before thy departure.' Abou-Zaid wishes his hearers to believe that the best proof of their sincere repentance for their past failings would be to fulfil the religious duty of almsgiving by bestowing bounty upon himself.

[3] 'for whoever knocks at the door (of mercy), the merciful (God) opens [to him].' So a poet says:

ما لى سوى قرعى لبابك حيلة ولئن رددت فاى باب اقرع

'I have no resource except knocking at thy gate;
'And if I am rejected, at whose gate shall I knock?'

[4] بخٍ is equivalent to the Latin 'euge.'

[5] أفٍّ and تفٍّ are terms expressive of disgust; and mean respectively 'sordes aurium' and 'sordes unguium.'

[6] Literally, 'From which among plants *is thy* plant,' (*i. e.* '*art thou* a plant')? عِيص is primarily 'a thick shrub'; but according to the Scholiast is equivalent here to اصل, 'origin.'

For thy double dealing[1] has greatly perplexed me.'
And he replied, 'I do not choose to discover myself,
But I will give thee an indirect[2] intimation;

Though to all I seem a wonder[3],
Strangest marvel of the times,
Though my artful wiles astonish
Now my home, now foreign climes;

I'm a wretch, whom adverse fortune
Long has harassed and distrest,
Whose forlorn and outcast[4] children
Pine by hopeless want opprest.

Surely then a needy stranger[5]
Doom'd a household to support,
Merits not thy scorn or censure
If to cunning he resort.'

---

[1] Literally, 'thy ambiguous language;' *i. e.* 'thy speaking at one time like a religious person, and at another like a voluptuary.'

[2] Accordingly he describes his character in the following lines, and leaves Hareth to infer from them who he is.

[3] 'I am the greatest novelty of the time, and the greatest marvel of nations; and an artful deceiver who practise wiles both among Arabs and foreigners.' The word عجم is applied indiscriminately by the Arabs to all who do not speak their language, or speak it imperfectly. At present بر العجم denotes Persia only.

[4] 'I am a father of children whose condition is like that of meat on a butcher's board;' *i. e.* 'quite *cut up*;' 'utterly undone,' *κατηρταμωμένοι.*

[5] 'But a brother of poverty ('one *really* poor;' see pag. 121, not. 6,) who has a large family to maintain, is not to be blamed if he have recourse

Then I was assured that it was Abou-Zaid who addressed me,
A person notorious for what is scandalous[1] and shameful,
And who disgraces[2] his hoariness [by vile imposture];
And I felt disgusted at the excess of his contumacy,
And the foulness of the practices to which he resorted:
So I said in angry tone, and with the confidence of familiarity,
'Is it not time for thee, old man, to abandon profligacy?'
But he was indignant, and muttered sullenly,
And pretended not to know me[3], and pondered awhile,
And then said, 'This is a night of revelling, not reviling,
And an occasion for quaffing wine not quarrelling[4];
Pass over therefore what has happened till we meet again.'
But I left him for fear of drunken abuse from him,
Since I placed no dependance at all on his professions;
And I passed that night clothed in the garb[5] of repentance,
Because I had been guilty of thus rashly approaching[6]

---

to artifice.' معيل is one who has many عيال, 'dependants requiring support.' Vid. Gol.

[1] Literally, 'a subject of scandal and disgrace.'

[2] 'who blackens his white hair [not with kohel, like the Persians, but] by his evil practices and imposture;' *i. e.* disgraces his venerable age by his dishonesty and duplicity.

[3] Some explain تنكّر 'altered his features (by excessive anger),' but Shareeshi renders it as above.

[4] Compare an ode attributed to Anacreon:

στυγέω μάχας παροίνους
πολυκώμους κατὰ δαῖτας.

and Horace, *Od.* I. 27, 5:

'Vino et lucernis Medus acinaces
'Immane quantum discrepat!

[5] Properly, 'garments worn in mourning for the dead'; '*deuil.*'

[6] Literally, 'for my having advanced the steps of my feet toward the daughter of the vine, not toward a seat of virtue.'

To the daughter of the vine instead of a seat of virtue.
And I called God to witness my determination,
That I would never again appear in the house of a wine-seller,
To have the sovereignty of Baghdad conferred upon me,
Nor be present at a wine-press of strong drink,
To have the season of youth restored to me.
Then we equipped our camels before break of dawn[1],
And left Abou-Zaid[2] and Eblis alone together.

The phrase نقل الخطوات الى occurs in the preface of Hariri (see pag. 3), and seems there, as here, to imply 'rashness in advancing.'

Hareth repents of having even approached the temptation of a wine-shop, when he might instead have repaired to some resort of pious persons and there obtained edification.

[1] تغليس is properly 'the last part of the night.'

[2] Literally, 'we left an empty space between the two shaikhs Abou-Zaid and Eblis.'

The phrase خلينا بين الشيخين closely resembles one in the Makamah of Sawa, viz. ويخلّى بين ودود ودود, 'he leaves a vacant space between his friend and his worms;' *i. e.* 'he leaves his friend alone with his worms,' to be a prey to them.

Drunkenness was regarded by the Arabs as consigning a man to the service of Satan. In the Makamah of Beni Haraam the penitent speaks of himself as having, when a drunkard, passed his time in obedience to the 'Father of bitterness,' ابو مرّ; and Hareth says to Abou-Zaid with respect to his reform from a drunken and dissolute life, 'I thank him who has turned thee from the sect of Eblis to that of Ibn Edris' (*i. e.* a very religious sect of Moslemin, named after their founder Al Shaafi).

من مذهب ابليس الى مذهب ابن ادريس

NOTE (A)

In Ezek. ch. xxi. 26, if the verb קִלְקֵל (Arabic قلقل) be interpreted 'polivit,' the words קִלְקֵל בַּחִצִּים will mean, 'He made his arrows equally smooth and even,' in order that they might be all alike, and so adapted for casting lots; an idea which is not adequately conveyed by the translation, 'he made his arrows bright.'

But a more probable interpretation of the word קִלְקֵל is, 'he shook [them] together', (*i. e.* in a quiver before drawing them out). This translation, approved by Gesenius, is in accordance with the following verse, viz. 'the king held in his hand the lot of Jerusalem,' &c. on which St Jerom says, that the king had written on his arrows the names of different towns, and then having put them all into a quiver and shaken them together, drew one out, in order to know which town he should attack first; and when the arrow bearing the name of Jerusalem came out, he regarded this as a divine encouragement to attack it. St Jerom adds that this species of divination was called by the Greeks *βελομαντία*.

The Arabs used to cast lots in a similar manner when they gambled for money; a number of persons writing their names, or some private mark, each on his own arrow, and the winner being determined by the arrow drawn out at hazard after all the arrows had been shaken together in a quiver.

This species of gambling is spoken of by the ancient poet Tarafa in the last line but two of his Moallaka, as having been formerly practised by himself. He says:

واصفر مضبوح نظرت حوارة على النار واستودعته كفّ مجمد

'Many a yellow shaft scorched over the fire have I seen neatly polished,
'And then committed it to the hand of a parsimonious person.'

(The first و is the واو رُبَّ, see pag. 146, not واو القسم as Reiske says); *i. e.* 'I first superintended the polishing of the shaft (حوارة), in order that it might be exactly like those of the persons casting lots with me, and then committed it along with theirs to the person who was to shake them together, who (being umpire) was not one of the players, having from motives of parsimony refrained from joining in a game of hazard' (مجمد 'qui certaminis consortio abstinuit avaritiæ causâ.' Gol.).

The shafts were first scorched over the fire, in order that the wood might be more easily scraped till they should be of the proper size and smoothness for casting lots with. The poet boasts of his former habit of gambling, as he does of other species of dissipation, as if he congratulated himself on having enjoyed his youth while it lasted.

Allusions to the casting of lots with arrows occur repeatedly in the Makamat. See Mak. of Ramleh, below. 'So I cast the lots of deliberation' (before commencing a journey); Mak. xiii. (pag. 153, line 10, De Sacy) Mak. xxxvi. (pag. 465, line 1, De Sacy) and Mak. xxxv. (pag. 448, De Sacy). 'We have already seen the mark of thy lot,' قد رأينا وسم قدحك (literally, 'of thy arrow'); which metaphorically expresses 'we know now, by having seen sufficient evidence of it, to how much of thy boasted ability thou hast a right to lay claim;' just as in the Mak. of Meragra Abou-Zaid says, كل امرى اعرف بوسم قدحه, 'Every man knows best the mark on his own arrow;' *i. e.* 'to how much ability he has a right to lay claim.'

Again, when the Arabs wanted to decide whether they should proceed with any matter of importance, they took three arrows, one of which was blank, and the other two bore respectively the inscriptions, امرنى ربّى and نهانى ربّى, *i. e.* 'My Lord commands me [to do it]', and 'My Lord forbids me [to do it]'; and after shaking them together drew out one.

Another ancient method of divination was to discharge an arrow or throw a stick into the air, and then to observe how it fell with reference to a predetermined direction. This was called by the Greeks *ῥαβδομαντία*. Allusion is made to it in Ecclesiastes xi. 3, in the words 'If the shaft fall northward or southward, in the place where it falls there it will lie;' on which the Rabbins say that 'a person in uncertainty would throw a stick or shoot an arrow into the air, and, observing the direction in which it fell, regard this as a sign.' They quote as parallel thereto the passage, 'Enquiring of his piece of wood, and his rod informing him;' שֹׁאֵל בְּעֵצוֹ וּמַקְלוֹ יַגִּיד לוֹ.

The meaning therefore of that passage of Ecclesiastes seems to be, that it is useless to trust to such methods of divination, for that they can give no information to be relied on; but that a prudent man, will use proper care and precaution, and await the result.

THE MAKAMAH

OF

KOUFA.

THE WORDS OF HARETH IBN-HAMMAM.

ON a night whose aspect[1] displayed both light and shade[2],
And whose moon was like a magic-circlet[3] of silver,
I was engaged in evening conversation at Koufa[4]

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[1] Literally, 'skin,' أديم. It has been remarked (pag. 182, note 6) that this word is sometimes used to signify 'character;' and such may be its meaning here; just as we should say in English, 'the character of the night is gloomy.'

[2] or, 'possessed two colours;' either, because the moon shone part of the night, and darkness followed her disappearance; or, because the moonlight is very imperfect, and leaves much in the shade.

[3] 'A piece of silver shaped like a crescent, and hung round the necks of young children as a charm. Its name is derived from the verb عاذ, 'confugit ad averruncum Deum.'

[4] A town on the west bank of the Euphrates, about four days' march from Baghdad, which has now entirely disappeared. It was founded immediately after the subjugation of the Persian empire by the Arabs, in the time of the Khaliph Omar, when they found the former royal town, 'Madain,' on the opposite side of the river, to be incommodious or insalubrious. The Persians, however, assert that it was founded by one of their ancient kings, Houschenk. The first Abasside Khaliph, Saffah, made it for some time the capital of his empire, and it was then a flourishing town; but when Al Mansour built Baghdad, he transported thither a considerable part of its population; and from that period it gradually fell into decay. It was much famed for its literary men, to whom allusion is made in this

With companions who had been nourished on the milk[1] of eloquence,
And drew the train of oblivion[2] over the most gifted orator[3];
All, men to be learnt from[4], and not one to be guarded against,

Makamah, especially for its grammarians, and legal doctors. The two sects of Arab grammarians whose rival opinions are quoted continually, were named respectively from Koufa and Basra, the Koufiyan and the Basriyan. The more ancient characters of the Arabs are called, from the name of this town, Koufic. They are more suited for inscriptions than for writing, being square and heavy, and a good deal resembling the Syriac, both in the shape of the letters, and the thickness of their formation. They were found too cumbrous when the number of books increased, and gave way to the more modern text, which has been in use for six or seven hundred years. The most ancient copies of the Koran are written in them, as well as all inscriptions on buildings of the times of the Khaliphate, both in the Turkish empire and in Spain. The name of Koufa is derived either from the red sand which abounded in its neighbourhood, or from the reeds and brambles matted together with mud with which it was originally built.

[1] *i. e.* 'so that eloquence had become part of their own nature.'

[2] *i. e.* 'who cast him into the shade and eclipsed him.'

[3] 'Sahbaan;' an ancient Arab orator who, on an embassy of conciliation between two tribes, is said to have spoken publicly for half a day without ever repeating one of his words. Thus Hariri praises the learning and ability of the men of Koufa.

[4] A singularly idiomatic clause; the literal translation of which is, 'There was not among them one but it was to be retained from him (*i. e.* whose conversation was such, that much might be learnt from it that was worth remembering), and not to be guarded against him; [not one among them] but a companion would be inclined to him (*i. e.* to associate with him), and not averse from him.' The form of expression in the original, which is somewhat involved, is evidently adopted because it furnishes an exemplification of the elegant variety of sense given to the verbs حفظ and مال by the prepositions which follow them; for according as the first is followed by عن or من and the latter by الى or عن, they convey the opposite meanings of 'respect and esteem' or 'dread and aversion.' Similarly, a poet speaking of his friends, says:

All, men with whom intercourse was to be desired,
And not one whose company was to be avoided.
So the charms of conversation fascinated[1] us,
While wakefulness still prevailed among us,
Until the moon had at length disappeared in the west.
But when the gloom of night had thus drawn its curtain[2],
And nothing but slumber remained abroad,
We heard from the door the low call of a benighted[3] traveller,

---

لم يبدّ منهم قبيح قول ولا تجافٍ ولا تعدّ
ولم اشاهد سوى وفاء ومحض ودّ بغير حقد
ينشد هذا بديع نظم بحسن لفظ من غير ردّ
وذاك يحكى من كل فنّ ما بين هزل وبين جدّ

'There never proceeds from them any evil expression,
'Nor any harshness or repulsiveness [of manner];
'And I never witness in them anything but fidelity
'And sincerity of love exempt from any envy or jealousy.
'While one improvises in admirable poetry
'With beauty of enunciation, and without any hesitation,
'And another relates anecdotes of every sort
'With a pleasing interchange of the jocose and the serious.'

[1] 'Evening-conversation *spirited us away;*' a word primarily employed to express any diabolical fascination, and here used metaphorically.

[2] Properly, 'the curtain at the entrance of a tent or dwelling' that conceals the interior from the public gaze.

[3] Literally, 'one who makes the dogs bark,' as a traveller approaching a village in the dark inevitably does, especially in Eastern towns, whose streets are full of wild dogs. The commentators say that benighted travellers are wont to make a noise in order to provoke the dogs to bark, that their sound may guide him to a village; but in fact the dogs always

And then followed the knock of one seeking admission[1];
And we answered, 'Who comes here[2] this darksome night?'
And the stranger replied,

'Listen ye who here are dwelling!
May you so be kept from ill!
So may mischief ne'er befal you,
Long as life your breast shall fill!
Gloom of dismal night and dreary,
Drives a wretch to seek your door[3],
Whose dishevelled hoary tresses
All with dust are sprinkled o'er;
Who, though destitute and lonely,
Far has roamed[4] on hill and dale,
Till his form became thus crooked,
And his cheek thus deadly pale;
Who, though faint[5] as slender crescent[6],
Ventures here for aid[7] to sue,

bark spontaneously, and frequently from so many directions as much to bewilder the traveller.

[1] Literally, 'one seeking that [the door] should be opened to him.'

[2] 'Who is the arriver?'

[3] Properly, 'your asylum.'

[4] 'A brother of travelling which has been protracted and extended, till he became crooked, and very pale' (or 'destitute'; one meaning of صفر is 'vacuus fuit'); *i. e.* 'one who has really performed journeys of such extent and duration that in consequence of them he became decrepit and pale.' See pag. 121, note 6.

[5] or, 'thin and emaciated.'

[6] 'Like the new moon of the sky when it first appears' (literally, 'smiles slightly'); *i. e.* 'wasted and worn by care and suffering till he became thin and slender as the crescent moon;' a comparison which seems to have been suggested by the use in the preceding clause of the word

Hospitable meal and shelter
Claiming first of all from you[1].
Welcome then to food[2] and dwelling,
One so worthy both to share,
Sure to prove content[3] and thankful[4],
Sure to laud your friendly care.'

Fascinated then by the sweetness of his language and delivery,
And readily inferring what this prelude betokened[5],

محقوق, which is primarily applied to the form of the crescent moon. Similarly, Ibn Fared, speaking of an emaciated lover, says that he was become like the new moon when it is so faint as to be scarce visible, for that his presence was perceptible only by his groans:

كهلال الشكّ لو لا أنّه انّ عينى عينه لم تتأى

an idea probably adopted by Ibn Fared from Motanebbi, who says,

كفى بجسمى نحولاً انّنى رجلٌ لو لا مخاطبتى آياك لم ترنى

[1] Literally, 'who has repaired to your court-yard resolved to beg boldly, and had recourse to you in preference to all others, craving from you a hospitable meal, and an opportunity (or 'place') of repose.' The reason of this preference was his persuasion of their singular generosity. معتراً is opposite in sense to قانع, which means 'one who begs humbly and timidly.'

[2] 'Then here you have the offer of [one who will prove] a contented and well-disposed guest.' حر, literally, 'noble,' independent,' (the opposite of عبد), is used here to express 'excellent in mental qualities,' like εὐγενὴς in Acts xvii. 11., where it is said of the Beræans, 'these were more *noble* than the Thessalonians,' where Bede remarks, 'animæ nobilitatem apostolus dicit.' See Mr Humphry's Commentary.

[3] Literally, 'who will be content with what is sweet and what is bitter,' *i. e.* 'with whatever treatment you shall exercise towards him.'

[4] 'And will go away (when he leaves you), praising your bounty.'

[5] Literally, 'what was behind his lightning;' *i. e.* 'what it betokened,'

We hasted to open the door, and received him with welcome[1],
Saying to the servant, Hie! hie[2]! Bring[3] whatever is ready!
But the stranger said, 'By Him who brought[4] me to your abode,
I will not taste of your hospitality, unless[5] you pledge to me,
That you will not permit me to be an incumbrance to you,
Nor impose on yourselves necessity of eating on my account;
For there are times when food is injurious[6] to the eater,
And makes him indisposed for his accustomed meals;
And he is the worst of guests who inflicts[7] constraint,
And brings trouble and annoyance on his entertainer;
And especially if the injury that he occasions be of that sort

---

'what would follow it,' viz. 'rain.' The meaning of this metaphorical language is, 'They inferred from this his introductory address to them (which might be called a 'flash of eloquence'), that if admitted he would delight them by a farther display of his powers, just as they would have inferred the approach of a shower from the appearance of a flash of lightning in the sky.'

For illustrations of the circumstance that in the East lightning is regarded as a token of approaching rain, see pag. 56, note 1.

[1] Literally, 'with saying Marhaba,' مرحبًا بك, 'amplo et commodo fruaris loco;' *i. e.* 'felix tibi sit adventus.' Gol.

[2] A word denoting 'Quick! bestir thyself!'

[3] هلُمّ is an interjection meaning 'Bring,' probably derived from the same root as the Hebrew הָלוֹם. The grammarians of Koufa and Basra are divided about its origin. (See De Sacy.)

[4] Literally, 'made me *descend* at your asylum;' 'descend' being used in the same sense as in the French phrase, 'descender en voyage.'

[5] Here إلّا means 'unless,' as in the Mak. of Singar; see pag. 144, note 3, where M. Peiper has erroneously rendered it 'aut.'

[6] 'Causes indigestion.'

[7] سام followed by the accusative, means 'coegit [ad aliquid].'

Which affects the bodily frame, and leads[1] to ailments:
And what is expressed in an adage of extensive circulation[2],
"The best quality of supper[3] is its being in daylight,"
Is merely that supping should be performed betimes,
And eating at night, which bedims[4] the sight, be avoided,

---

[1] 'Becomes the origin of maladies.' Conf. Juvenal, III. 233:

'Illum Languorem peperit cibus imperfectus et hærens
'Ardenti stomacho.'

[2] 'Whose circulation is widely circulated.'

[3] 'The wholesomest quality of supper is its being visible, (*i. e.* in daylight);' or, 'the best part of supper is that which is taken in daylight;' *i. e.* 'Supper is most wholesome if it be eaten betimes.'

[4] The Arabic word meaning 'to be blear-eyed or dimsighted,' and that meaning 'to take, or provide supper,' are derived from the same root. Hence the ambiguity in the following verse of Ibn Doreid:

وارى العَشَا فى العين اكثر ما يكون من العَشَا

'*Supper* produces most of the *dimness* observable in the eye,'

Shareeshi quotes here the following verses of Kesagi:

ونديم مخالف لا يشا الذى اشا
هو فى الصحو لى اخٌ وعدو اذا انتشا
اقترحتُ العشا يوماً عليه فادهشا
ساعةً ثم قال لى العشا يورث العشا

'There is a comrade of mine, who is perverse, and never likes what I like;
'He is my brother (*i. e.* 'agrees with me') if I choose to be abstemious,
'But he is my enemy (*i. e.* 'quarrels with me') if I want to carouse;
'One day I demanded of him to give me a supper,
'But he looked astonished for a long time,
'And then said to me, "Supper entails dimness of sight".'

Unless indeed[1] the flame of hunger burn and prevent[2] sleep.'
Now it was just as if he had been informed of our wishes,
Or had shot from the same bow as our sentiments;
So we of course[3] gratified him by acceding to the condition[4],
And highly commended him for his accommodating disposition.
But when the servant had produced what was ready[5],

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[1] Literally, 'Unless O God!' اللّهمّ is thus used in clauses of exception (like the English word 'indeed'), when the exception is a very important one, and seems to be an invocation of God to witness that so important an exception must not be lost sight of. Motarrezi has noticed this use of اللّهمّ, in his note on that word in the first clause of the Preface of Hariri. His remarks apply to the present passage, since the exception in it is a very important one, as containing the expression that Abou-Zaid wanted most to convey to his hearers, viz. that in case of hunger like his own, a meal even late at night was most desirable.

[2] حول دون is accurately rendered 'interfere with,' or 'come between and before oneself and the object that one desires.' تحول دون الهجوع is rendered by Shareeshi تمنع من النوم, 'prevent from sleep;' so that he evidently takes هجوع to mean 'sleep,' and not to be the plural of هاجع, 'a sleeper.'

The intention of Abou-Zaid in this speech is to apologize for the trouble which his arrival might occasion to his hosts, and at the same time to intimate to them that the hospitality which they proffered him was really needed by him.

[3] لا جرم ان occurs again in the Mak. of Zabeid (pag. 430, De Sacy), and means, 'there was no harm in it,' 'no objection to it;' 'it was a matter of course.'

[4] The condition on which he consented to partake of food, viz. that the company should not impose upon themselves the necessity of eating with him.

[5] Literally, 'what was for sale.'

And the candle was lighted up in the midst of us,
I regarded him attentively, and lo! it was Abou-Zaid;
Whereupon I addressed my companions in these words,
'May you have joy of the guest who has repaired to you,
Or, rather, of your precious and easily-won prize[1];
For though the moon of the heavens[2] has set,
The full moon of poetry has arisen;
And though the moon of the ecliptic[3] has disappeared,
The full moon of eloquence[4] has shone forth.'
So the wine of joy infused itself into them,
And sleep flew away from the corners of their eyes,
And they rejected the slumber which they had contemplated,
And began to resume[5] the pleasantry which they had laid aside,

[1] Literally, 'a cool booty' (or 'prize'); *i. e.* either 'a booty which has been secured without plunging into the flames of war,' or simply 'a delightful, pleasant prize;' coolness being expressive of every thing attractive and agreeable to the Oriental mind. Thus Abou-Zaid says of Basra, 'I found there whatever could fill the eye with coolness;' *i. e.* 'with cheerfulness;' see pag. 32.

[2] Properly, 'the moon of Sheirah,' (probably identical with σείριος, Sirius; see Al Fergrani's Astronomy, pag. 76, edit. Gol.), one of the constellations or 'houses' through which the moon passes in her course along her orbit. The name of this star is here introduced merely for the sake of an alliteration.

[3] Properly, 'the moon of Nathra' نثرة, another of the constellations on the moon's path in the heavens. It consists of two stars in the nose of Leo; (see Al Fergrani). There is here another alliteration, viz. between this word and نثرة ('elegant prose composition'), which occurs in the next clause.

[4] Literally, 'prose,' as opposed to 'verse' in the last clause.

[5] 'Unfold,' or, 'unwrap.' Both Arabic and Persian poets are wont to speak of any thing laid aside and not in use, as 'folded up,' and to call it 'unfolded' when the use of it is resumed. So Hafiz, describing the

While Abou-Zaid remained intent on the business in hand.
But as soon as he desired the removal of what was before him[1],
I said to him, 'Entertain us with one of thy strange anecdotes,
Or with an account of one of thy wonderful journeys.'
And he replied, 'I have indeed met with[2] marvellous adventures,
Such as no other spectator has seen, or narrator related;
And among the strangest of them was what I witnessed to-night,
Before my visit to you this time[3], or my coming to your door;'
So we asked him to tell us about the rare occurrence[4]
That he had witnessed[4] in the course of his late wanderings;
And he said, 'The result of long journeys[5] brought me to this land,

---

transitory nature of earthly grandeur, says, 'Time has seen the robe of the Cæsars wrapped up;' *i. e.* the use of their imperial robe relinquished when their empire declined.

[1] *i. e.* 'when he had finished eating,' after which he would naturally order the servant to remove the dishes.'

[2] or 'experienced.'

[3] The verbal انتياب is derived from the verb ناب, which signifies نزل به مرارًا 'He visited him once out of several occasions.' Some critics say that this word is incorrectly used here, because this was the first occasion on which Abou-Zaid visited that house.

[4] or, 'requested him to give us news about the novelty of his seeing,' *i. e.* 'the novel occurrence that he had witnessed.'

[5] 'Longinquæ peregrinationes me ejecerunt usque in hanc terram;' مرامى (which occurs again in the same sense in the Makamah of Barkaid, pag. 85, lin. 5, De Sacy), means 'great distances.' It is properly derived from the 6th conj. of رمى, viz. ترامى, 'longe inter se distare;' and مرامى الغربة means 'great distances of peregrination,' *i. e.* 'long journeys;' just as in the Makamah of Keila, آفاق ترامت سفرته means 'regions whose journeys (*i. e.* the distances between which) are very far,' (see pag. 122, not. 5), where Shareeshi interprets ترامت by تباعدت. If, on the

Myself being in a state of hunger and distress,
And my wallet light as the heart of the mother[1] of Moses;
So I arose, when dark night had settled on the world,
Though with weary feet[2], to seek a lodging[3], or obtain a loaf;
Till, being driven on by the instigation[4] of hunger,
And by fate, so justly called[5] 'the parent of adventures,'
I stood at the door of a house and improvised these words[6]:

---

contrary, we suppose مرامى, which is the plural of مرمى, to be derived from the first conj. of رمى, 'projecit,' the above clause must be rendered 'projectus peregrinationis me impulerunt usque in hanc terram,' and will much resemble one at the beginning of the Makamah of Sanaa, viz. 'impulsus temporum me impulerunt ad Sanaam Yemenis,' (vid. pag. 71).

[1] An allusion to a passage of the Koran, viz. واصبح فواد أم موسى فارغًا, 'The heart of Moses' mother became empty;' where 'empty' may mean 'devoid of care,' or, 'devoid of hope;' *i.e.* either 'cheerful' or 'despairing;' an ambiguity which does not affect the present passage, in which a species of pun is intended.

[2] 'In spite of the pain of feet which was upon me.'

[3] So Shareeshi interprets مضيف. It may also mean 'a host.'

[4] Literally, 'driver;' a word properly applied to a camel-driver, who urges the camels forward by the usual cries.

[5] 'Surnamed.' The كُنية is a 'surname' which a man derives from his son. Thus Abou'l Kasem was the كنية of Hariri, and ابو العجب, 'father of wonders' is here a surname or كنية applied to fate. In the xixth Makamah (pag. 225, De Sacy) it is also applied to 'Time,' فالزمان ابو العجب. See Note (C) at the end of this Makamah.

[6] Literally, 'said with unpremeditated readiness.' The words على بدارٍ are omitted in most MSS.

"Inmates of this abode, all hail[1]! all hail!
Long may you live in plenty's verdant vale[2]!
O grant your aid to one by toil opprest[3],
Way-worn, benighted, destitute, distrest;

[1] Literally, 'may you be saluted,' or, 'may you be kept alive.' The same word has occurred in the Makamah of Keila (pag. 38, lin. 2, De Sacy), فحييت باكرام, 'Mayest thou be saluted with honour.'

[2] Literally, 'in comfort of verdant life.' خفض properly means 'humilis fuit,' and hence, because low places are generally well watered and fit for habitation in the East, خفض came to mean 'convenience,' 'luxury;' see Golius. Similarly خضل is properly 'moist' or 'dewy,' and hence, 'verdant' and 'pleasant.' This comparison of a life of comfort to residence in a well-watered meadow, resembles the metaphor at the beginning of the twenty-third Psalm, 'He maketh me to lie down in a green pasture, he leadeth me beside the still waters,' or, 'the waters of comfort.'

[3] Literally, 'What have you for a son of the road (a wayfarer) depressed to the dust, worn out with night journeys, stumbling in the darkest night?' The word مرمل is of very doubtful meaning. It may be derived from رمل, 'sand,' and so mean 'one depressed to the sand,' as مترب from ترب means 'one depressed to the ground;' or it may be derived from رمل, 'paucitas pluviæ,' and mean 'one whose supplies are exhausted.' Or, again, it may be cognate with ارمل, 'a widow,' and mean 'destitute;' (ارمل seems to be connected with the Hebrew אַלְמָנָה). Golius gives 'pauper, egenus fuit,' vel 'evasit,' among the significations of the fourth conj. of رمل. The word نضو is properly applied to a camel worn out with work on the road; see Mak. of Damascus, pag. 177, not. 1, where انضاء العنس means 'exhaustion of my camel.'

ليل اليل seems to mean 'the most *nightly* night,' *i. e.* 'the darkest.'

Whose tortured entrails only hunger hold[1],
(For since he tasted food two days are told;)
A wretch who finds not where[2] to lay his head,
Though brooding[3] night her dreary wing hath spread,
But roams in anxious hope[4] a friend to meet,
Whose bounty, like a spring of water[5] sweet,
May heal his woes; a friend who straight will say,
"Come in! Tis time thy staff[6] aside to lay;
A welcome and a meal are thine[7] to-day!"

---

[1] Literally, 'burning as to his entrails, which contain [nothing but] hunger; and who has not tasted a single taste of food since two days.' Similarly, in the Makamah of Alexandria (pag. 104, De Sacy), Abou-Zaid says, ثم طويت الحشا على السغب, 'Then I wrapped my entrails about hunger;' *i. e.* 'the folds of my entrails were wrapped about only with emptiness.' And in the Makamah of Keila we find طوى 'hunger,' and the verb طوى, used in the same clause for the sake of alliteration; وطوينا الاحشاء على الطوى, 'we wrapped our entrails about hunger.' When اشتمل is followed by على it means 'to contain.'

[2] Literally, 'has no asylum.'

[3] مسبل is 'profusè demissus.' Compare a passage in the xvth Makamah, لاسيما وقد اغدف جنح الظلام, 'especially as the wing of night is now stretched out;' and Milton, L'Allegro:

'Where brooding darkness spreads her jealous wings.'

[4] Literally, 'he from perplexity is in restlessness.'

[5] 'Is there then in this house no sweet spring?' *i. e.* no liberal person.

[6] A long staff to lean upon was part of the paraphernalia of a beggar, as also was a cruet, and a dress of serge; see the Makamah of Sanaa: 'Then he took up his water-cruet, and settled his staff (عصا) under his arm.'

[7] 'Accept with joy (ابشر ب) a welcome and a ready hospitable meal,' or 'a hospitable meal speedily prepared.'

But there came out to me a boy[1] in a short tunic[2], who said,

"By him who hospitable rites ordained[3],
And first of all and best those rites maintained,
The sire who founded[4] first in Mecca's court
Its hallowed fane, the pilgrim's blest resort,
I swear that friendly converse and a home[5]
Is all we have for those who nightly roam;
For how should we to guests impart a meal,
While thus the pangs of want our slumber steal?

[1] Literally, 'a young gazelle;' see Mak. of Tenise, pag. 168, not. 4.

[2] A frock worn by the young.

[3] 'By the sanctity of the Shaikh who ordained the hospitable meal;' *i. e.* Abraham, speaking of whom an apostle says, 'Be not forgetful to entertain strangers, for in so doing some have entertained angels unawares.' Compare Prof. Lee's note on Job xxxi. 16, on the observance of hospitality among the Arabs.

[4] 'And founded the place to which the hadg is made, (the Kaaba), in the mother of towns.' This is a title of Mecca as the chief and first of towns, just as ام القران is the title of the first Surah, as the first and leading chapter of the Koran. Abraham is represented by the Moslem traditions as having founded the Kaaba at Mecca. They assert that after Ismael his son had settled there, he came to him from Palestine on the winged camel called Barak, and instructed him to found the temple, which from that time became the resort of pilgrims from all the Arab tribes, and continued to be so even when the worship of the true God gave place to idolatry. Abou'l-Feda relates, (as has been already stated in note 1, pag. 183), that when Mohammed took Mecca by storm, he found in the Kaaba a statue of Abraham holding arrows for casting lots, and ordered it to be destroyed. It is more probable, however, that this was an old statue of a heathen deity (Jupiter?) holding thunderbolts in his hand, which Mohammed might easily mistake for the arrows used in divination. See the middle of page 204.

[5] 'We have nothing for the night-traveller, if he apply [to us], except conversation, and shelter in our home;' *i. e.* 'we can only give him kind words and shelter, but cannot furnish him with food.'

Or bounty toward the indigent display,
While hunger thus consumes our bones away[1]?
How seems to thee my offer[2]? speak, and say!"
And I replied, "What can I do with[3] an empty house,
And a host who is himself thus utterly destitute[4]?
But what is thy name, boy? for thy intelligence[5] charms me."
He replied, "My name is Zaid, and I was reared at Faid[6],
And I came to this town yesterday with my kindred[7] of Beni Abs."
And I said, "Give me yet further explanation,
So mayest thou live, and be raised [from every fall]!"
He replied, "My mother Barrah[8] (who is such as her name implies)

---

[1] 'For how should he furnish hospitable meals, whom that craving hunger prevents from sleeping, which wears away his bones when it assails him?'

[2] This line is explained by the Scholiast, 'What is your idea with regard to what I have told you? that you will stay with us or not?'

[3] *i.e.* 'of what use or advantage can they be to me?'

[4] In the phrase حلف فقر, the word حلف seems to be nearly equivalent to صاحب. The phrase may be rendered 'a companion or associate of poverty,' *i.e.* 'one from whom indigence is inseparable,' and who therefore cannot assist others.

[5] *i.e.* 'thy cleverness in replying readily in verse.'

[6] Faid is a village of the district called Neged, half way on the road to Mecca from Baghdad. Shareeshi in his commentary on this passage gives a very long description of this place, although the name is introduced by Hariri merely because it rhymes with Zaid.

[7] Literally, 'my maternal uncles.'

[8] Barrah is a proper name derived from the words بِرّ virtue, or بَرّ 'just,' and the meaning of the parenthetical clause is, 'she is as virtuous as her name implies;' a remark ingeniously inserted in order to divert the hearers from entertaining a suspicion of the truth of his story.

It may here be observed that the word בַּר in the phrase נַשְּׁקוּ־בַר,

Told me she married one of the nobles[1] of Seroug[2] and Grasaan[3]
In a year when a predatory incursion[4] was made upon Meroan[5];
And that as soon as he became aware of her pregnancy[6],
(For he is reported to have been a crafty[7] deceiver[8])
He deserted[9] her stealthily, and there was an end of him;

---

which occurs in the 2nd Psalm, is probably identical with the Arabic بَرّ. If such is the case, the phrase may be rendered, 'Cleave to the Just One' (or, 'the Pure One'). An ancient Arabic version translates it الزموا الادب 'bonis moribus inhærete,' apparently connecting בַּר with بِرّ 'virtue;' (in accordance with the version of the LXX. δράξασθε παιδείας).

בַּר 'filius,' is a Chaldaic word; and seems not to have been used except in apposition or construction, as בַּר־יוֹנָא, or with a pronominal affix attached to it, as in Prov. xxxi. 2, מַה בְּרִי וּמַה בַּר־בִּטְנִי וּמַה בַּר־נִדְרָי.

[1] سراة is the plural of سرى, which is equivalent to the Hebrew שַׂר 'princeps.'

[2] See pag. 54, note 2. [3] See pag. 102, note 3.

[4] *i. e.* a year of danger, when an offer of marriage would be gladly accepted by a woman for the sake of the protection which she would hope to obtain thereby. Predatory incursions were often made by one Arab tribe on another who were their hereditary foes, and the performances of the young men on those occasions were regarded as chivalrous exploits by their fellowclansmen, which entitled them to claim the hand of women of rank and merit.

[5] Meroan is a town near Faid in the district of Neged, on the road from Baghdad to Medina.

[6] Literally, 'her heaviness.'

[7] باقعة is properly the name of a very wary bird, which, when it would drink at a pool, looks carefully round before it begins, in order to see if there be any danger. See page 72, note 4.

[8] This clause, like the last which was marked as in parentheses, is preceded by و, which is sometimes equivalent to a mark of parenthesis.

[9] ظعن 'migravit.' In the East, where there are no laws for the pro-

So that we know not whether he is alive and to be expected,
Or whether he is deposited in the lonesome tomb."
Now I knew by these distinct signs[1] that he was my child,
But my poverty[2] deterred me from discovering myself to him,
So I left him with a crushed heart[3] and gushing tears.
I ask you therefore, my intelligent hearers,
Have you heard anything stranger than this strange incident?'
And we replied, 'No, by Him who understands the Book[4]!'

---

tection of women, such desertion of wives very soon after marriage is very common, when the husband is too indolent to provide for the support of his offspring. The translation 'there was an end of him' only conveys the general sense of the original. هلمّ جرًّا means 'bring [the rest of the story] in *continuation of* this;' *i. e.* 'in accordance with it.' The English phrase, '*and so forth*,' answers to it most nearly; since it implies, like هلمّ جرًّا, that it is unnecessary to state the sequel of the story, because it corresponds in character with the part of it which has been stated already; and what is meant is, that 'from that day to this, nothing more has been heard about him.'

The Scholiast says that if we say, 'Such an one went away in such a year وهلمّ جرًّا,' it is meant that 'up to this time he has never come back.' For the meaning and derivation of the word هلمّ, see note 3, page 210.

[1] Literally, 'from the correctness of the indications' [conveyed by the boy's words].

[2] 'The emptiness of my hand.' He knew that if he told the boy who he was, he must necessarily undertake to provide for him, which he was unable to do. It was to the fact of this inability that he wished to draw the attention of his hearers, in order to induce them to assist him by their bounty.

[3] Literally, 'liver.'

[4] *i. e.* 'the Koran,' called 'the book' *par excellence* by Moslemin, just as the Bible is by us. The complete understanding of it was supposed to

And he said, 'Set it down as among the most marvellous events,
And record it permanently[1] among the contents[2] of documents,
For the like thereof has never yet been published[3] in the world.'
So we called for ink and pens[4] and wrote[5] at his dictation.
Then we asked[6] if he wished to take his son to live with him;
And he replied, 'If only my purse[7] were heavy enough,
It would be easy for me to undertake the charge of him.'
So we said that 'if a certain sum[8] of money would suffice him,
We would presently collect it for him;' when he replied,
'How could such a sum as that not be enough for me?
Or would any but a madman[9] think it insufficient[10]?'

---

be beyond mortal powers; and those who effected the most admired and lucid commentaries upon it, still professed their attainments in the knowledge of it to be very limited.' See Beidawi's Preface to the Koran.

[1] خَلِّدوها 'perpetuate it.'

[2] 'The bellies,' or, 'inside of leaves of paper.'

[3] or, 'the like of it has not been circulated in the countries.'

[4] 'Its pens,' literally, 'its snakes,' *i. e.* the reed-pens (اقلام), so called from their form and smoothness and pointed heads, and their being partly coloured, and partly blackened by the ink.

[5] 'Wrote it fairly (in an elegant style), as he dictated it.'

[6] 'We tried to elicit from him (a verb primarily applied to digging for water) his idea about taking his son to be with him;' *i. e.* whether or not he had any idea of doing so.

[7] Literally, 'sleeve;' in which a pocket was made for carrying money.

[8] نصاب is 'a *certain* sum of money,' viz (as the Scholiast says), 20 denars of gold, or 200 drahms of silver. It is used to express 'a moderate sum of money;' just as بدرة (10,000 drahms) is used to denote a very large one. (See pag. 98, not. 4, and 123, not. 3).

[9] 'One struck or afflicted [with mental calamity].'

[10] or, 'underrate its value.'

So we severally undertook to contribute a portion[1] of it,
And each of us wrote him a cheque[2] for that amount;
Whereupon he returned thanks for this our bounty,
And was so profusely lavish[3] in his acknowledgments,
That we thought his expressions of gratitude excessive,
And our present far too small [to correspond with them].
Then he spread forth such a varied tissue of dialogue,
As outvied[4] the embroidered texture of Yemen,
Till dawn appeared, and the enlightening morn arose.
Thus we spent a night, from which all evil[5] was excluded,
Until its hindermost locks turned white in daylight[6],
And whose favourable auspices[7] were unblemished by a flaw[7],
Till the moment when it sprouted forth[8] into morning.
As soon then as the first limb[9] of the sun[10] appeared,

[1] قسط, 'quod ex distributione alicui cedit.' Gol.

[2] قطّ is 'a fragment of paper with a promise of payment written on it.' It is derived from قطّ, 'to cut.' قطّ also means 'a cat.' It is very unusual to find so close a resemblance at once in sense and letters between English and Arabic words.

[3] Literally, 'he completely exhausted profuse thanks.'

[4] or, 'rendered contemptible.'

[5] 'We thus spent a night from which all disagreeable or untoward circumstances (literally, impurities) were far away;' *i.e.* in perfect harmony and enjoyment.

[6] *i.e.* 'until it was broad daylight.' Night is here metaphorically represented as a person with black locks, which turn white as it recedes before the approaching dawn.

[7] These are phrases peculiar to augury or astrology.

[8] 'Till its branch burst into leaf.'

[9] Literally, 'horn.'

[10] Golius says that the sun is called غزالة from the verb غزل 'to spin,' because the sun spreads his rays abroad like finely woven threads.

He sprang up like a gazelle, and said to me,
'Rise up with us, that we may collect the gifts,
And obtain payment of [the money due upon] the cheques[1];
For my heart's wounds[2] gape afresh from yearning for my son.'
So I accompanied him hand-in-hand[3] to facilitate his success,
And as soon as he had collected the coin into his scrip,
The traces of satisfaction gleamed forth in his features,
And he said, 'May'st thou be well rewarded for coming[4] with me,
And may God recompense thee, though I cannot[5]!'
But I said, 'I want to follow thee, to see thy fine son[6],
And to speak with him and obtain an answer from him[7].'
But he looked at me as the deceiver looks at the deceived,
And laughed heartily[8], and then indited these lines:

---

[1] أحالات are 'cheques,' which *transfer* to another the duty of paying money due from oneself.

[2] 'The rendings (or, 'torn shreds') of my liver fly asunder again.'

[3] Literally, 'alæ ejus me adjunxi.' Shareeshi explains the phrase thus, مشيت معه ويدى فى يده.

[4] 'For the steps of thy feet;' *i.e.* for walking with me so as to help me to obtain payment of the cheques. Unless Hareth had accompanied him to vouch for his honesty and identity, those who held the sums of money due to him would probably have refused to pay them to him.

[5] Literally, 'may God be my substitute towards thee;' *i.e.* 'I desire to devolve upon Him the duty of recompensing thee, which it is not in my power to do.'

[6] *i.e.* 'thy son of whose cleverness thou hast boasted.'

[7] 'In order that he may answer me;' *i.e.* 'that I may obtain from him as eloquent a reply as that which he made to thee.'

[8] Literally, 'till his eyes *gargled* tears;' *i.e.* 'filled with tears that came and went alternately, as is the case with those arising from excessive laughter.'

'O thou who deceived
By a tale hast believed
A mirage[1] to be truly a lake,
Though I ne'er had expected
My fraud undetected,
Or doubtful my meaning to make!

I confess that I lied,
When I said that my bride
And my first-born were Barrah and Zaid[2]:
But guile is my part,
And deception my art,
And by these are my gains ever made[3].

[1] See note (B) at the end of this Makamah, page 227.

[2] 'I swear that I have no Barrah for a spouse (bride), nor any son after whom I should be called [Abou-Zaid];' or, 'from whom I should derive a metonym.' Among the Arabs, as long as a man is childless he is called after his father, viz. by his father's name, with Ibn prefixed to it. But as soon as he has a son, he is called after this son, viz. by his son's name, with Abou prefixed to it; and, similarly, a mother is called after a son or daughter, Om being prefixed to its name. This name they call كُنْيَة, or 'metonym.' The Devil's metonym is أَبُو مُرَّة, 'father of bitterness.' In the xxiii rd Makamah, pag. 276, when the judge has discovered the deceit that Abou-Zaid had practised upon him, he asks Hareth, 'and what is the name (metonym) of that rascal (monkey)?' فما كُنْيَةُ ذلك القرد. When Hareth replies 'Abou-Zaid,' the judge says, 'He should rather be called Abou-*Kaid*' (father of guile). See note (C), page 228, at the end of this Makamah.

[3] 'But I have various sorts of magic in which I am an original inventor, and not an imitator [of others], such as Asmay does not tell of in his narratives, nor Komait has composed (spun); which I adopt as a means, whenever I like, to attain to whatever my hand gains.' The 'magic

Such schemes I devise,
That the cunning and wise
Never practised the like or conceived;
Nor Asmāy nor Komait
Any wonders relate
Like those that my wiles have achieved.

But if these I disdain[1],
I abandon my gain,
And by fortune at once am refused:

---

arts' here spoken of are those of eloquence, by which he confesses that it was his practice to cajole his hearers. So, in the Makamah of Alexandria, he says:

وراس مالى سحر الكلام الذى منه يصاغ القريض والخطب

'and words my store,
'Whose magic power I wield in prose or verse,
'To frame whate'er my ready lips rehearse.'

See pag. 103. Concerning Asmay and Komait, see note (D) at the end of this Makamah, pag. 229.

[1] 'But which (magic arts) were I to relinquish, my condition in life would alter, and I should not gain what I now gain. Then accept my excuse, and forgive me, if I have done any wrong or crime.' This resembles a passage in the xiiith Makamah (pag. 103, De Sacy):

ولو سلكت سبيلا مألوفة طول عمرى

&c. &c.

'But if I walked in an ordinary path all my life,
'My casting lots and my striking fire (*i.e.* all my means of livelihood) would have failed,
'And my difficulty and loss would have been perpetual;
'Say therefore to him who would find fault with me, ..
'This is my excuse, and I offer it to thy acceptance.'

Then forgive me their use,
And accept my excuse,
Nor of guilt let my guile be accused.'

Then he took leave of me, and went away from me,
Leaving in my heart the embers of lasting regret[1].'

[1] Literally, 'he put into my heart embers of the Ghradha;' the name of a species of wood that, when made into charcoal, retains fire, and smoulders very slowly; which was therefore employed as a metaphor for 'lasting sorrow.' The Arabs generally speak of grief as producing internal heat. So in the xxxviiith Makamah (pag. 494, De Sacy), Hareth says that Abou-Zaid's departure 'put a flame [of sorrow] within him,' اودعني اللهب. Compare Æschylus, *Agam.* 1001: Θυμάλγης τε καὶ ζωπυρουμένας φρένος.

NOTE (B).

'The mirage' is the well-known illusion in the Arabian desert, arising from unequal rarefaction and refraction of air, which produces in the open country before and behind the traveller the appearance of a lake of water, when there is really nothing there but dry and hot soil. It is used in the present passage as a metaphor for the falsehood and deception that Abou-Zaid had been practising on his friends. The word سراب is evidently the same as the Hebrew שָׁרָב which occurs twice in the prophecy of Isaiah. In ch. xxxv. 7, וְהָיָה הַשָּׁרָב לַאֲגַם וְצִמָּאוֹן לְמַבּוּעֵי מָיִם 'The (Sharaab) mirage shall become a lake, and the thirsty land springs of water.' (*i.e.* 'Those who before were dry and barren of good works, shall refresh others by their bounty and kindness'), the word שָׁרָב is used in exactly the same sense as in the Arabic. In the other passage of Isaiah where it occurs (ch. xlix. 10) it must be understood to mean the 'scorching and stifling heat of the sun which always accompanies such mirage:' 'They shall not

hunger nor thirst, neither shall the sun or heat (mirage) smite them; וְלֹא יַכֵּם שָׁרָב וְשָׁמֶשׁ. In the 20th Makamah (pag. 242, De Sacy) another name for the mirage occurs, viz. يلامع which is derived from لمع 'resplenduit;' because the mirage shines and looks like water. In that passage a deceiver is addressed thus, يا يلامع القاع ويرامع البقاع 'O mirage of the level [waste], and white shingle of the wide slope!' On which it may be observed, first, that the mirage is almost always seen on the *open plains* of the desert, and not on hills, or where the desert is mountainous; and, secondly, that when travellers in the desert see white stones on the sides of hills, they often suppose them to be silver, or something valuable, in consequence of the deceptive glare of the sun.

NOTE (C).

Metonyms, (viz. the compounds of Ibn and Abou) were useful for the purpose of increasing the means of designating individuals; the only names among the Arabs at all corresponding to our surnames being patrionymics, *i. e.* names derived from the towns or countries of which those who bore them were natives, or where they resided, as Al Serougi, Al Ferouzabadi, Al Razi (The man of Rye), &c.; and even these were not sufficiently distinctive when many illustrious persons were natives of the same place. In biographical dictionaries, individuals were designated by their names, metonyms, or patrionymics, according as one or the other was more rare. Thus Ibn Sina (Avicenna) was so called, because Al Bokhari would not have distinguished him from other illustrious natives of Bokhara; and Abou'l Feda was so called, and not by his patrionymic, because the former is sufficiently rare. But these different methods of designation were found to be productive of great confusion, and to render the use of biographical dictionaries arranged alphabetically, like that of Ibn Khalekan, very inconvenient, unaccompanied as they were by an index; and accordingly those of later date are arranged chronologically, and seem at first sight to be continuous histories of Islam, though on inspection they are found to contain only accounts of individuals. In these each successive year from the Hegira is distinctly marked, and under this head are detailed in order the histories of any remarkable persons who may have died in that year, beginning with the words وفيه توفى 'In this year died such an one.' Still, to use

even these without an index, it was necessary to know approximately the date of the death of the individual sought for.

NOTE (D.)

'Al Asmay,' according to Ibn Khalekan, was a native of Basra highly skilled in grammar and rhetoric, who came to Baghdad in the reign of Haroun Al Rashid, and there astonished all the learned by the extent of his attainments, and the retentiveness of his memory. His contemporary, Isaac of Mossul the musician (who wrote a biography of musicians; see page 137) says of him that 'he never observed Al Asmay to forget any species of knowledge, or to be inferior to any in a single branch of literature.' Ibn Khalekan gives a long list of his works on Grammar, Natural History, Rhetoric, &c., and among them a work called كتاب غريب الحديث 'Book of strange traditional anecdotes,' which is probably that alluded to by Hariri in the present passage where he says that 'Asmay had related in his romances no anecdotes so wonderful as Abou-Zaid's performances in cajoling people by his eloquence.' Asmay appears to have been the writer of many romances; for we find him referred to as the principal authority in that of Antar.

'Al Komait' was a celebrated poet of Koufa whose visit to Basra and interview there with Farezdak (a poet of the early Khaliphate) is narrated by Shareeshi. He was remarkable for the length of his poetical compositions, the long yarns which he 'spun' (حاك), as it is expressed in the above passage. To this allusion is made in the following line:

قد طال قربك يا اخي فكأنه شعر الكميت

'Thou hast tarried so long with us, my brother,
'That thy delay is like a poem of Al Komait.'

THE MAKAMAH

OF

BARKAID[1].

THE WORDS OF HARETH IBN-HAMMAM.

I HAD determined on departure from the town of Barkaid[1],
But since I was aware of the approach[2] of the festival,

[1] A considerable town; according to Abou'l Feda, seventeen parasangs north of Mosul. The name of this town was probably selected by Hariri in this place, merely because it rhymes exactly with the words برق عيد at the end of the next clause.

[2] Literally, 'noticed the lightning of the festival,' *i. e.* the preliminaries which betokened its approach (just as flashes of lightning betoken the approach of rain in those countries); or, simply, the *approach* of the festival, indicated by the proximity of the end of the month Ramadan; since the festival here intended is that at the conclusion of the fast, a season observed by Moslemin with great rejoicing, almsgiving, and extraordinary prayers. They have two annual festivals, called عيد (Aid) on account of their regular recurrence. One of these, the Aid Kebeer (Great Festival) or Aid Corban (Festival of sacrifice), is celebrated by them on the tenth day of the last month of their year, the month called ذو الحجة, because it is that appointed for the commencement of the pilgrimage to Mecca. In this festival private persons sacrifice sheep according to their means, and all the pilgrims of the Hadg unite in the solemn immolation of a victim with certain prescribed rites. The other festival, the Aid Soghraier (Lesser Festival) or Aid Al Fatr, الفطر (break-fast), is celebrated at the end of the fast of the month Ramadan, and on the first day of the following month Shaval. This latter festival is doubtless the one intended in the

I was unwilling to quit the town on my journey,
Without having been there on the day of chief solemnity[1];
So when it came with its obligatory[2] and voluntary[2] rites,
And all the various accompaniments[3] that it brings with it,

above passage, because the observances spoken of are those which belonged to it, and no allusion is made to the sacrifices which accompanied the other. These festivals are called by the Turks 'Beiram buyuk' and 'Beiram kutchuk' respectively.

Concerning the verb شام 'to make meteorological observations,' see page 57 in the note.

[1] The day of 'show,' or 'pomp;' the principal day of the festival, on which, as appears from a subsequent clause, it was usual for the people to array themselves in their best apparel.

[2] Those religious observances are called by the Arabs فرض which are prescribed by the Moslem law derived from the Koran. Those on the contrary are called نفل, which are only recommended by traditions of the prophet's words (سُنَّة), and as such are meritorious works of supererogation, but not obligatory. According to the tenets of the sect of Al Shaafi to which Hariri belonged, almsgiving was obligatory, فرض, at the festival of Al Fatr here spoken of, but the extraordinary prayers and the wearing new apparel, supererogatory, نفل. It may be observed, that the two species of Mohammedan law derived respectively from the Koran and the traditions, correspond with the מִקְרָה and מִשְׁנָה of the Jews, the first founded upon writings of unquestionable authority, the latter upon traditions well authenticated and derived originally from the same source, but by the nature of tradition inferior in authority to the former.

[3] Literally, 'brought with it its horsemen and footmen,' *i. e.* 'all its attendant circumstances,' viz. 'its rites and ceremonies;' a highly metaphorical phrase quoted here from the Koran (Surah 17, ver. 65) where God is represented as saying to Satan, 'Assail them with thy horsemen and footmen,' *i. e.* 'with all thy host;' or 'bring all thy appliances to bear against them;' اجلب عليهم بخيلك ورجلك.

I joined the procession of those who went forth to celebrate[1] it,
Arrayed, agreeably to traditional practice, in new apparel.
Now when the congregation was gathered and arranged in rows[2],
And the crowd had become such as to be well-nigh suffocating[3],
An old man appeared, whose only clothing was two cloaks[4],
Holding under his arm a coarse sort of wallet[5],
And trusting for guidance to an emaciated old woman[6],
Both his eyes being entirely concealed and closed[7];
Who stopped short, as if ready to sink[8] from feebleness,
And uttered a salutation in a low and faltering[9] tone;

---

[1] or, 'I conformed with an authentic tradition in putting on new garments, and went forth with those who went forth to keep the festival.' The tradition in question was due to Aisha, wife of Mohammed, who reported that he had recommended this practice.

[2] According to the custom in mosques, where the people stand *in rows* (صفّا صفّا), facing the Imaum who repeats the prayers aloud.

[3] 'When the crowd took hold on (*i. e.* 'arrested' or 'interrupted') the organs of respiration.' كظم is explained by the Scholiast مخرج النفس.

[4] شملة, like the Hebrew שִׂמְלָה, is a garment large enough to wrap about the whole body, and to preclude the necessity of other clothes, and therefore very convenient for a needy mendicant.

[5] Literally, 'a sort of horse-bag,' *i. e.* 'the small woollen bag hung to a horse's head, out of which he eats barley or straw.'

[6] 'An old woman who seemed like a she-goblin' or 'imp;' *i. e.* an old hag, who never quitted him, (like the female 'Ghoul' غول, which was supposed to follow its victim, till it led him astray or ruined him); or, 'lean and ill-favoured as a goblin.'

[7] 'Veiled' or 'covered as to both the pupils of his eyes.' He had a bandage tied over his closed eyes, in order to keep them shut, and make people imagine him to be really blind.

[8] or, 'half dead from weakness.'

[9] 'Uttered the salutation of one who has a feeble and suppressed voice.'

And, after repeated prayers and good wishes for us,
Thrust his five[1] [fingers] into his wallet,
And brought out from it some scraps of paper,
Elaborately[2] written upon, in dyes of various colours[3],
And delivering them to that wily old dame[4],
Bade her try to detect[5] the persons likely to be generous[6].
And whomsoever she should perceive to be liberally disposed[7],
To present to him one of the scraps of paper;
When ill-luck[8] allotted one to me whereon was written[9],

[1] Conf. Hesiod. Op. et Dies, l. 742, where the hand is called πέντοζος. So, in the story of the 'regret of Cosaiah' (see page 116), he says that he was ready to 'cut off his five [fingers],' لقطعت خمساً.

[2] Literally, 'at leisure times,' *i. e.* 'carefully;' because elegant and ornamental writing requires time.

[3] 'Colours of various dyes;' a metathesis for 'dyes of various colours,' according to the Scholiast.

[4] Such is the interpretation given by the Scholiast to the rare word حيزبون.

[5] توسم which occurs again in this Makamah (pag. 83, line 5, De Sacy) means 'to endeavour to ascertain a person's character by observing his physiognomy and external characteristics.'

[6] De Sacy renders this word زبون 'dupes;' but the translation 'generous' accords best with the next clause, and seems in best taste. Shareeshi says it is a Persian word, and means 'a generous man,' or 'one who may be easily cheated out of his property,' المنخدع عن ماله.

[7] Literally, 'whomsoever she should perceive his hands to be moist,' *i. e.* 'with the dews of liberality.' So in the xxxvth Makamah (page 451, De Sacy) we read, 'There remained not one in the company the palm of whose hand was not moist, (dewy) for him,' الا من ندیت له کفه.

[8] Literally, 'destiny who is blamed and found fault with;' Motarrezi prefers to explain معتوب 'mischievous.'

[9] These verses in the original are a most singular piece of gingling

'By dire disaster and distress dismayed[1],
By brethren base and faithless friends betrayed,
Who scan with scoffing scorn my scanty wealth,
And seek, like secret foes, to strike by stealth,
By falsehood foul to frustrate all my toil,
And all my fairest fondest hopes to foil,
I roam in dreary destitute despair,
The darts of dark despite condemned to bear;
And oft, arrayed in rags, for pity plead,
With none my woes to heal, my wants to heed[2].
Ah! would that fortune, when my foe[3] she proved,
Had first bereft me of my babes beloved!
For whom the meanest mendicant I've been,
And still demean myself with abject mien,
Though deeming[4] such disgrace more dire than pain,

---

alliteration, the rhyme throughout being 'aali.' An inadequate attempt has been made in the translation to convey the same effect.

[1] Literally, 'I have become crushed to the ground by pains and alarms, and severely tried by the haughty, the crafty, and the perfidious, and the traitor from among brethren (the treacherous brother), who detests me on account of my poverty, and by the efforts of those who are endeavouring to frustrate my designs.'

[2] Literally, 'I do not occur to any one's mind,' *i. e.* 'I am remembered of none.' The phrase خطر ببالك is used with respect to whatever is recollected by any one after having been forgotten.

[3] 'When she became tyrannical [towards me].'

[4] 'For unless my little ones (cubs) were my tortures and calamities (on account of my difficulty in maintaining them), I should not have addressed my hopes (*i. e.* my suit) to mean or noble.' اغلال is plural of غل, 'a collar or fetter of torture' which used to be riveted so close about the neck of a captive that vermin bred between it and the skin. It is used

Or cankering contact of a captive's chain;
Far better[1] poverty with patient pride
Than bitter scorn and insult to abide;
To pine in hovel than be prey to shame,
To rove in rags than rest with ruined fame.
Who[2] then my load will lighten? who display

---

metaphorically to express any species of cruel and tormenting distress. اعلال is the plural of علّة, 'a malady' or 'sickness.'

آل is explained by the Scholiast 'niggardly,' 'indisposed or incompetent to help;' and وال 'noble,' 'generous and forward to assist.' The former may also mean 'the common people' and the latter 'men of rank,' like the words عام and خاص in the phrase الخاص والعام.

[1] 'Nor should I have drawn my train (*i. e.* walked) in the track of infamy (*i. e.* the degraded condition of a beggar); since my cell (or 'garret') would have been more seemly for me, and my rags more reputable for me.' Abou-Zaid thus laments the necessity to which he was reduced by having a large family to support, to beg alms from all classes, and so to expose his indigence to public observation, and himself to the risk of meeting refusal; a disgrace much deprecated by the Arabs. Similarly, in the Makamah of Saada, he says to his son,

'Endure thy needy abject lot,
'As one who heeds or feels it not;
'Nor e'en to those reveal thy woe
'Who speedy succour would bestow.

'How noble are the poor who hide
'Their poverty with patient pride,
'Who blindness to its hardship feign,
'Who bear the smart and ne'er complain!'

[2] 'Is there then any generous person who will look to the relief of my distress with a denar, and allay ('extinguish') the heat of my anguish by [the gift of] a shirt or trowsers?'

مثقال is an ancient name for 'a denar', as 'a coin of standard weight.'

A generous zeal my galling grief t'allay,
And gold or garment gladly give away?'

Now when I contemplated the rich tissue[1] of these verses,
I was anxious for the acquaintance of him who had woven them,
And the embroiderer of that most elaborate pattern;
And it occurred to me[2] that the woman was the means to find him,
At the same time that I felt[3] sure that it is not unlawful
To reward a person who furnishes ordinary information.
So I watched her as she passed along the rows[4] of people,
And solicited a dole[5] from their hands one by one:

[1] or, 'the ornamental character of the verses,' in respect of the alliterations and plays of words with which the original abounds, which indicated the great care and labour bestowed upon them by their author, just as rich embroidery indicates the toil of the weaver.

[2] 'Reflection suggested to me.'

[3] 'At the same time that it (reflection) assured me (gave me its decision) that to give a fee to one who furnishes [ordinary] information is quite lawful, [though it is unlawful to give rewards for divination].' The verb فتى 'gave me its legal decision,' is technically used of a Mufti (a named derived therefrom), when he decides on points of canon law, and is appropriately employed here, because the law here alluded to depends on a traditionary dictum of the Prophet, that 'the wages of divination are unlawful,' which was understood as implying the converse, viz. 'that it is lawful to tender reward to one who gives us information obtained by ordinary and not illicit means,' المعرف. The allusion itself however is somewhat superfluous and inelegant.

[4] Literally, 'as she followed up (traversed successively in order) the rows, row by row.' A quotation from the Koran; the rows being those spoken of above, (pag. 232, not. 2), in which the people arranged themselves during the service of the mosque.

[5] 'And solicited drops of rain from their hands one by one (hand by hand).' It has been already stated, (pag. 233, not. 7) that a liberal man is

But so it was that her toil prospered not,
And not a single purse[1] dropped aught upon her hand:
Finding therefore that her solicitations were ineffectual,
And that her repeated circuits[2] became irksome to her,
She invoked the Divine aid with an expression of resignation[3],
And then set herself to collect again the scraps of paper.
But, as ill-luck[4] would have it, she forgot the scroll that I held,
So that she failed to turn aside in my direction,
But returned to the blind man, bewailing her disappointment,
And complaining bitterly of the rigour of the times.

---

spoken of by the Arabs as having 'a moist' or 'dewy hand,' *i.e.* moist with the dews of generosity. The same metaphor is here employed.

[1] Literally, 'vessel,' which De Sacy renders 'bourse.' But the word may be used metaphorically, and signify 'an individual of the throng.'

[2] 'Among the rows of worshippers in the mosque.' This opportunity of soliciting alms was selected by Abou-Zaid because almsgiving was one of the obligatory observances of the festival; though the givers might select their own objects, and perhaps in this instance did not like the appearance of the old woman.

[3] Literally, by exclaiming, 'I am in God's hands, and shall return to him,' انّا لله وانّا اليه راجعون, an expression of resignation to the Divine will, used by the Arabs on the death of any relative, or on meeting with any serious failure or disappointment. It corresponds closely with the pious exclamation of Job (himself a native of the Houraun) on sustaining heavy and irreparable losses, יְהוָה נָתַן וַיהוָה לָקָח יְהִי שֵׁם יְהוָה מְבֹרָךְ. The Arabs as a nation partake of that singular resignation for which their countryman Job was remarkable.

[4] Literally, 'the devil made her lose all recollection of my scrap of paper.' This was unlucky for Hareth, as appears in the sequel of the story, because it thus became his lot to bestow his bounty on an impostor, which the rest of the company escaped by returning the begging petitions to the old woman.

And he said, 'I am in God's hands, and commit my case to Him[1]; There is no power or strength but in Him;

To Him alone I look; for in mankind[2]
A source of bounty now no more I find;
Not one remains whose friendship is sincere,
Not one whose charity from guile is clear,
Not one whose generous aid my soul may cheer;
But base and sordid all alike appear[2].'

---

[1] Thus an Arab poet, Abou Feras, says:

اذا لم يعنك الله فى ما تريده فليس لمخلوق اليه سبيل
وان هو لم يرشدك فى كل مسلك ضللت ولو ان السماك دليل

'If God does not aid thee in what thou purposest,
'The creature has no means whatever of attaining to it;
'And unless He guides thee right in every path,
'Thou must go wrong even though a constellation lead thee.'

[2] Literally, 'There now remains none sincere or true, and none [whose friendship is] pure as a fountain, and none ready to assist;' (or معين may mean 'one to whom liberality is as natural as flowing is to water); but a general equality in baseness has appeared [in the world]; for there are none faithful or valuable.' Compare the following lines of the Lamiot Al Agam. lin. 51.

غاض الوفاء وفاض الغدر وانفرجت مسافة الخلف بين القول والعمل
وشان صدقك عند الناس كذبهم وهل يطابق معوج بمعتدل

'Good faith has failed, and perfidy become abundant,
'And wide has become the difference between promises and performances;
'And the falsehood of the world is put to shame by thy veracity;
'For how should the crooked be in accordance with the straight?

Compare also Isaiah lix. 14, 15.

But, nevertheless, be cheerful[1], and hope for the best[2],
And now collect the papers together, and count them.'
And she replied, 'I have already collected and counted them[3],
And found that the hand of loss had destroyed one of them.'
Whereupon he exclaimed, 'Ruin[4] to thee! slovenly wretch!
Fie upon thee! Shall we lose the net as well as the prey[5]?
And the wick as well as the brand[5] to light it with?
This is indeed "a fresh handful added to our load of losses"[6];'
So she began to retrace her steps, and seek the scroll[7].
As soon then as she approached the spot where I stood,
I put with the paper a drahm[8], and a small unstamped coin[9],
And said, 'If thou desirest the burnished and engraved[10],

[1] مَنِّى is the imperative fem. of the 2nd conj. of منى, and means 'encourage;' 'permit to hope well.'

[2] 'Promise it (thy soul) good.' عدِّى is the imperative fem. of وعد.

[3] Literally, 'I have indeed counted them when I collected them.'

[4] or, 'stumbling,' 'overthrow,' to thee!

[5] There is here a metathesis in the original.

[6] 'A handful of sticks added to a faggot;' a proverbial expression for an addition to what is already considerable.

[7] مُدرَج is 'a piece of paper written upon and folded up.' See Golius. Here it means the petition which Hareth held.

[8] Golius says that twenty, and afterwards twenty-five drahms, were equal to one denar of gold; whereas the Scholiast on Hariri states that the denar contained only ten drahms. The relative value of these coins seems to have varied under the reigns of different Khaliphs. See pag. 112, note 12.

[9] One of those small shapeless fragments of silver which anciently passed current as money, and are still met with in archæological collections.

[10] This word corresponds with 'asper,' used by Persius, when he says,

'Quid asper Utile nummus habet.'

In the original,* the words 'and I pointed to (or, 'meant') the drahm,' are here inserted by way of explanation that it was the drahm that

Thou must reveal a matter[1] which is as yet a secret[2];
But if thou shalt be unwilling to give me information,
Then thou mayst take the small piece of silver, and begone.'
Preferring therefore the round coin[3], the bright and large,
She said, 'Leave off arguing, and ask what thou wilt[4].'
Accordingly I asked her about the man, and his country,
And the poem, and him who had woven its rich tissue;
When she replied, 'The man is of the people of Seroug,
And he composed[5] that highly-wrought poem himself.'
Then she snatched the drahm with the clutch of a hawk,
And darted away like an arrow when it is shot[6].
Now I suspected that Abou-Zaid was indicated by all this,
And my sorrow was excited for what had befallen his eyes,
And I should have preferred to have taken him by surprise[7],

---

he meant by 'the burnished and engraved,' as distinguished from the قطعة, or 'unstamped fragment.' Hariri has borrowed the words المشوف المعلم, 'the burnished and engraved,' from the following line of the Moallakah of Antarah.

ولقد شربتُ من المدامة بعد ما ركد الهواجر بالمشوف المعلم

'When the noon-day heat has settled [on the world]
'I quaff wine bought with the burnished and engraved.'

[1] *i. e.* 'who was the author of the poem.'

[2] or, 'undetermined.'

[3] Literally, 'the full moon;' on account of its shape and brightness.

[4] 'What seems good to thee.'

[5] 'It was he who wrought (embroidered) the brocaded poem.'

[6] 'A shooting arrow,' *i. e.* 'the arrow of a shooter.' Other metaphors in the Makamat for extreme speed are 'a flash of lightning,' 'the passage of a frightened bird.' لمحة بارق خاطف او نغبة طائر خايف.

[7] The word مفاجى, 'sudden interrupter,' has occurred in the Makamah

And to have entered into private conversation with him,
In order to test the correctness[1] of my conjecture about him;
But finding it quite impossible to make my way to him,
Without treading on the necks of the assembled throng[2],
(An outrage which is expressly prohibited by our law),
And moreover disliking to occasion annoyance to others,
Or to cause just reproach to fall upon myself,
I remained stationary in the place which I then occupied,
And made him the object on which my eyes were fixed
Till the sermon was ended, and departure was allowable;
And then I hasted towards him, and tried to detect[3] who he was,
Although he still continued to keep his eyelids closed[4];
When lo! my sagacity[5] was found to be like that of Ibn Abbas[6],

---

of Tenise (pag. 168); where, in the next clause, we find as here, a form of the verb ناجى, 'to carry on a private conversation with another.'

[1] Literally, 'in order *to bite the wood of my conjecture* respecting him,' a metaphor borrowed from the method of testing the solidity of a shaft of wood, before making it into an arrow, by pressing it between the teeth. It also occurs in the Makamah of Tenise (pag. 167).

[2] This seemingly most inelegant remark is introduced by Hariri for the sake of quoting an expression of Mohammed, who said, 'Whoever treads on the necks of others (*i. e.* treats them tyrannically and uncourteously), shall be made in the day of judgment to serve as a bridge over hell-fire" (*i.e.* he shall be stretched out for others to walk over): مَن تخطّى رقاب الناس يوم الجمعة اتّخذ جسراً على جهنّم.

[3] توسم means 'to endeavour to ascertain a person's character, or to discover who he is, by observing his features.'

[4] Literally, 'in spite of the closing of his eye-lids;' *i.e.* the bandage which he wore to keep his eyes closed.

[5] 'My sagacity' in guessing that this beggar was Abou-Zaid.

[6] This Ibn Abbas was a person highly celebrated for his sagacity and acuteness, qualities which he was said to have owed to a prayer of Mo-

And my conjecture to have been like a conjecture of Eyas[1]:
So I made myself known to him then and there,
Presenting him at the same time with a tunic of mine,
And inviting him to partake of my own bread;
And he was gratified by my bounty and my recognition,
And gladly accepted[2] my offer of a meal.
So he came away with my hand as his leading-string,
And with my shadow as his precursor[3];
The old woman being the third and dullest[4] of our party,

---

hammed for him while he was yet a child. He was born three years before the Hegira, and was the son of Mohammed's uncle, Abbas, who was the son of Abd-Al-Motleb the prophet's grandfather. He was consequently of the tribe of Koreish, and family of Hashaam. Though his father was a great opponent of Mohammed, he became one of the brightest ornaments of Islam, so as to acquire among its adherents the title of Rabbini; and his authority was paramount in all traditions relating to the prophet, and his decisions unquestioned on matters of doubt and difficulty. His commentaries on the Koran were most highly esteemed, and only second in authority to the text itself; and he was said to be endowed with a supernatural understanding of its meaning throughout. He was one of the companions of the prophet, and a great favourite of Omar the 2nd Khaliph. Sharceshi quotes various testimonies to his ability, in prose and verse.

[1] Eyas was a chief judge of Basra, famed for his skill in forming correct inferences from slender grounds, of which many instances are quoted by the commentators. He lived at the end of the first century after the Hegira.

[2] لبّى 'he said لبّيك,' a phrase explained in the notes on the Preface of Hariri. It primarily expresses submission to the will of God, and readiness to execute his commands, but here is used metaphorically to imply simple acceptance of an offer.

[3] 'His Imaum,' who leads the devotions of the congregation.

[4] Literally, 'the third prop of the trivet.' When the Arabs of the desert want to boil a pot, and there is a slanting rock at hand, they are wont to set up two props, and make the rock act as the third, so forming a

But an observer[1] from whom nothing was to be concealed.

trivet upon which the pot may be placed with a fire lighted beneath it. Each prop is called اثفية, and the rock, which is of course the heaviest of the three, 'the third of the props' ثالثة الاثافى. Now if any one is undesirable as a companion on account of his dulness, he is called ثقيل 'heavy,' because he is an encumbrance; and, accordingly, if any three persons are in company (like the three props of a trivet), and one of them (as, in this case, the old woman) is from his dulness, or otherwise, an encumbrance to the other two, he is called 'the third prop of the trivet,' as corresponding to the rock, which is the *heaviest* اثقل of the three props. The above phrase may therefore be rendered, 'the third of our party, but an encumbrance to us,' or, 'the third of our party and the dullest,' or it may simply mean, 'the third of our party,' as the rock is the third prop of the trivet, without reference to its being the heaviest. De Sacy's translation 'un tiers assez importun,' is a slight departure from the original sense of the phrase, because though the rock is the heaviest of the three props, it is not superfluous to the support of the trivet. An instance of the use of this term to imply simply 'the third of a trio,' occurs in the History of Egypt of Abd-Al-Lateef, where the author applies it to the smallest of the three pyramids standing together at Dgizeh, which he says that Othman Ibn Yusuf, then Sultan of Egypt, began to destroy first of the three. Pocock translates the phrase in that place, 'tripodis pes tertius.'

[1] Literally, 'a watcher, from whom no concealer could conceal,' or 'need conceal anything.'

It is best to understand these words as referring to the old woman, and implying that, though dull, she was a *troublesome* encumbrance, because nothing that her companions said or did could escape her notice. Some commentators, however, and among them Shareeshi, have taken them to mean that, beside the old woman, there was no one with them but God, 'the Great Observer, from whom nothing is concealed;' but such an observation would be irrelevant in this place. Others have adopted a different reading, viz. رقيب instead of رقيب, supposing و to be the asseverative Wav, and interpreting the phrase, 'By the Great Observer from whom

As soon then as he had settled[1] himself in my domicile,
And I had served him up promptly what my means[2] allowed,
He said, 'Tell me, Hareth, if there is a third person with us?'
I answered, 'There is none here beside the old woman;'
And he replied, 'I have no secret to be kept from her;'
Then, opening his eyes[3], he stared round[4] with his twin [orbs],
And lo! the two lights[5] of his face shone[6] like the Gemini[7].
So I was delighted at the soundness of his sight,
Though astonished at the strangeness of his conduct:
And tranquillity possest me not, nor patience obeyed my call,
Till I had asked him, 'What led thee to assume blindness,
While thou nevertheless[8] travellest over trackless[9] wastes,

---

nothing is concealed.' The same charge of irrelevancy however applies to this rendering likewise, and the translator has therefore adopted the first. The asseverative Wav seems to have been a favourite resource with the Arab commentators in passages where they found difficulty; compare the passage discussed, pag. 169, note 1.

[1] 'Settled himself comfortably, as on a mat or carpet' حلس, 'stratum.'

[2] Literally, 'the hasty meal of my capability;' 'such as it was in my power to furnish him with.'

[3] 'His two honours;' *i. e.* 'the two most excellent parts of the body.' The Psalmist calls his tongue his 'glory' כְּבוֹד.

[4] The verb زرا is properly applied to the glances of a woman, who stares impudently.

[5] or, 'candles.'

[6] Literally, 'blazed.'

[7] Properly, 'two stars near the pole in the little bear.'

[8] 'In spite of,' or 'along with thy travelling,' &c. His practice of roaming about the world as a mendicant, seemed to render blindness a pretence peculiarly unsuitable to him, and inconvenient for him.

[9] Literally, 'blind regions,' *i. e.* 'where there is nothing to guide the wanderer.'

And crossest deserts[1], and roamest[2] through distant regions[3]?'
But he pretended[4] to have an impediment in his speech,
And continued apparently quite engrossed[5] in his meal[6],
Till, after satisfying his hunger, he looked hard[7] at me, and said,

'Fortune[8], who blindness oft assumes,
And seems from right to stray,
Is yet the universal sire,
Whom all, as sons, obey.

[1] موامى is a very rare word. See Golius in مىم or موم.

[2] See Golius in وغل 4th conj. 'to roam at large.'

[3] The word مرامى has already occurred in the Makamah of Koufa, in the phrase مرامى الغربة (see pag. 214), and is there translated 'great distances;' as derived from ترامى 'longe inter se distare,' which is equivalent to تباعد according to Shareeshi. Here it seems to mean 'loca valde inter se distantia,' البلاد البعيدة, as Shareeshi paraphrases it. His commentary on this passage is as follows: 'What could induce thee to pretend blindness, although thou art constantly enduring hardships in quest of gain, and crossing distant regions? Could'st thou find no better device than to pretend blindness, which must be very inconvenient for thee, and increase thy difficulties?'

[4] تظاهر construed with ب after it, means 'to try to exhibit externally,' 'to endeavour to assume' the appearance expressed by the word to which ب is prefixed.

[5] تشاغل بالشى is 'to seem wholly occupied in anything, so as to be abstracted from whatever might divert the attention from it.'

[6] Properly a 'lunch;' a small meal taken to beguile the appetite, as a temporary supply, until a larger meal is to be found; ما يتعلّل به.

[7] Literally, 'he sharpened his look at me.'

[8] 'Since fortune (the world), who is the father of mankind, assumes blindness to right guidance in her tendencies and purposes.' See pag. 80,

Then marvel not[1], (since like their sires
The sons of men we find),
If I, like Fortune, blindness feign,
Till all believe me blind.'

Then he said, 'Go to the closet[2], and bring me some soda[3],
Which may brighten my eyes, and cleanse my hands,
And smoothe my skin, and perfume my breath,
And brace my gums, and strengthen my stomach;

---

for parallel passages relating to fortune. A similar sentiment occurs in the verse at the end of a Makamah of Badiah Al Hamadthani which De Sacy translates thus: 'Ne crains point de choisir un metier vil et abject; car rien n'est plus vil que ta fortune (*i. e.* la fortune que decide de ton sort).' اختر من الكسب دوناً فان دهرك دون. Compare also Eccles. iii. 19, מִקְרֶה בְנֵי־הָאָדָם וּמִקְרֶה הַבְּהֵמָה, 'The sons of men are [creatures of] chance, just as the beasts are,' וּמִקְרֶה אֶחָד לָהֶם, 'and the same chance happens to them both.' See also Eccles. ix. 11, 'The race is not to the swift, nor the battle to the strong; but time and chance happeneth to them all.'

[1] Literally, 'I too feigned blindness, till it was said (*i. e.* 'supposed') that I was really blind (a brother of blindness); and it is no wonder that a man should wear his father's shoe' (or 'find his father's shoe fit him') *i. e.* that a man should be like his father, and tread in his father's steps. Having stated that fortune in her absolute power is like the parent of all mankind, and that yet she acts as if she were blind to all right guidance, he says that it was not to be wondered at if he, a son of fortune, was like his parent in pretending to be blind. The excuse is ingenious, but somewhat far-fetched.

[2] A device of Abou-Zaid to send Hareth out of the way, in order that he himself might make his escape, and not have to thank him for the meal, or be upbraided by him for his fraudulent proceedings.

[3] غسول is any cleansing material, like soap or alkali; soda is probably intended here, because besides being a detergent, it possesses the qualities here enumerated, of being an excellent dentifrice, and in some cases a valuable medicine.

And let it be in a clean box and fragrant of odour,
And let it be newly pounded, and reduced to a fine powder,
Such that touching it one would suppose it to be an aroma,
And smelling it one would imagine it to be camphor.
And bring therewith a toothpick[1] made of a fine material[2],
Agreeable of use[3], elegant in shape, provocative of appetite,
That has all the attenuation of an [emaciated] lover,
The polish of a sword, the sharpness[4] of warlike weapons,
And the delicate pliancy of a fresh green bough.'
So I arose to do for him what he desired,
In order to enable him to remove the offensive relics[5] of food,
Nor thought he meant to cheat me by sending me to the closet,
Nor imagined that he was only deriding the messenger[6],
In begging to be supplied with the toothpick and soda.

---

[1] The toothpick seems to have been held in much higher estimation among the Arabs than among us. It is frequently employed by their poets as an emblem of attenuation; nor were such comparisons regarded by them as offences against good taste. See pag. 100, note 3.

[2] 'Pure of origin.'

[3] This and all the terms which follow might be applied with equal propriety to a young and elegant female.

[4] In De Sacy's text of Hariri the word نفوذ 'sharpness' or 'penetration' should be inserted before آلة الحرب; the toothpick being adapted for penetrating between the teeth, like a spear into the body.

[5] *i. e.* The soil from his hands, and the fragments of food from his teeth.

[6] 'The messenger' (الرسول) may either refer to Hareth, who was sent on a fool's errand by Abou-Zaid; or (as Shareeshi seems to understand the passage) to 'the Prophet' whom Abou-Zaid might be supposed to be deriding in asking for soda and toothpicks merely to delude Hareth when he did not really want them, Mohammed having recommended the use of them after eating as essential to cleanliness. Shareeshi quotes several traditional expressions of the Prophet on this subject, which are so absurd

However, when I returned with what he had asked for,
(And that more quickly than one draws a breath[1]),
I found the coast[2] clear, and both of them gone away;
Whereupon I was exceedingly enraged at his deceit,
And roamed[3] far on his track in search after him;
But I soon found that he was no more to be met with,
Than one who is submerged in the ocean,
Or carried up aloft[4] to the clouds of heaven.

---

that one of them will be sufficient for the reader, viz.: قال الرسول صلعم نقوا افواهكم بالخلال فانّها مسكن الملكين الحافظين فانّ قلمهما اللسان ومدادهما الريق وليس عليهما شيٌ اشدّ من فضول الطعام. 'The prophet said as follows: 'Cleanse your mouths with toothpicks; for your mouths are the abode of the guardian angels; whose pens are the tongues, and whose ink is the spittle of men; and to whom nothing is more intolerable than the relics of food in the mouth.'

[1] Literally, 'than the return of the breath,' *i. e.* 'one respiration.' Other phrases used in the Makamat to express great speed are 'the return of the glance of the eye to one,' *i.e.* 'the time required to look once at an object;' 'the time that a spark keeps alight;' 'the time that it takes to point with the finger;' 'that it takes to write one letter of the alphabet,' 'that it takes to say no,' &c., &c.

[2] or, 'the *sky* was clear.' The Scholiast, however, says that جو means here the 'open court of an house.'

[3] Here occurs again the verb وغل in the 4th conj.; see pag. 245, note 2.

[4] or, 'who is gone aloft with.' عرج is properly used of ascent to heaven; and that of the prophet is always called معرج النبى, the tradition of which under that name is attributed to Ibn Abbas, mentioned above, note 6, pag. 241. There is a Makamah of Badiah Al Hamadthani in which his hero Abou'l Fateh of Alexandria is represented as feigning blindness in order to gain alms from the people. See De Sacy's Chrestomathie.

THE MAKAMAH

OF

SOWA[1].

THE WORDS OF HARETH IBN HAMMAM.

WHEN staying at Sowa I was conscious of hardness of heart,
And I therefore put in practice[2] a traditionary[3] doctrine,
In seeking to remedy it[4] by visiting[5] the tombs.

[1] Sowa is a town between Rye and Hamadthan in Persia.

[2] or, 'adopted.'

[3] Many traditions of the sayings of the leaders of Islam respecting the advantage of visiting the tombs are recorded by the Scholiast; Mohammed is reported to have said, 'Visiting the tombs makes one self-denying in this life, and mindful of that to come.' زيارة القبور تزهّد فى الدّنيا وتذكّر بالاخرة and again, 'Visiting the tombs softens the heart, and moistens the eye, and makes one mindful of a future state,' ترقّ القلب وتدمّع العين وتذكّر بالاخرة. A person who went to Aisha, the wife of Mohammed, asking her what was the best remedy for hardness of heart, was told by her, that 'it was a grievous malady, but that the best cure for it was being present at funerals.' And Ali, when asked why he so much frequented the neighbourhood of the tombs, replied, 'I find them the best neighbours, and better than if they could talk; for they remind me of the life to come.' The word ماثور is rendered by Golius, 'Continuâ testium serie traditus sermo vel sententia.'

[4] 'to cure my hardness of heart.'

[5] The word زار properly means 'to visit shrines or holy places with a devotional motive.'

Having repaired then to the resting-places[1] of the dead,
And the receptacles[2] of their mouldering remains,
I observed a group of mourners assembled there,
Over a newly-made grave, where they were burying a corpse[3];
So I turned towards them, meditating on the end[4] of life,
And calling to mind those of my family who were gone.
But when they had buried the dead, and all was over[5],
An old man made his appearance on a rising ground,
With a staff in his hand[6], and his face wrapped in a cloak,

[1] or, 'lodging-place.' Shareeshi quotes a variety of verses illustrative of the moral of the passage, *e.g.*

انظر لنفسك يا مسكين فى مهل ما دام ينفعك التذكير والنظر
قف بالمقابر وانظر إن وقفتَ بها توقن بعلمك ماذا تستر الحفر
ففيهم لك يامغرور موعظة وفيهم لك يامغرور معتبر

'Look carefully for thyself, poor soul, in this season of respite,
'While reflection and attention continue to be yet of avail to thee,
'Stop at the tombs and consider attentively while thou haltest there
'That thou mayest know surely what the grave contains (conceals);
'For in them there is an instructive lesson for thee, O deluded one,
'And in them, O deluded one, there is a warning admonition for thee.'

[2] or, 'depositories.'

[3] Literally, 'over a grave that was being dug, and a corpse that was being buried.'

[4] Literally, 'the return' *i. e.* to God, at death.

[5] 'and all hope was past,' or, 'the time for saying "O would that [he were alive again]," was past;' because when the deceased is buried, it is useless to wish him back again.

[6] Properly, 'holding a staff so that his hand was raised to a level with his breast.' خصر is the middle part of the body. The verb تخصّر is applied to a king who holds his sceptre on a level with his breast.

And his form disguised[1] with crafty intent, who said,
'"Let all your actions have respect to such events as these[2];"
Let the careless reflect, and the negligent prepare for exertion[3],
And let every observer consider with his best attention.
How is it that the burial of your friends[4] distresses you not?
That the closing of the earth[5] over them alarms you not?
That you have no thought about impending calamities[6]?
That you make no preparation for descent into your graves?
That you are not moved to tears by the eye that weeps?
That you take not warning when you hear news of a death[7]?
That you are not alarmed by the disappearance of a friend?
That you are not affected by the gathering of a band of mourners?
That while any one follows the bier of the departed,
In heart he looks wistfully[8] at the house [of the deceased]?
That while he witnesses the interment of his kinsman,
His thought is only about securing a portion of the inheritance[9]?

---

[1] 'altering his form for the sake of his crafty design.'

[2] A quotation from the Koran. 'Let those who act, act with reference to [such an event as] this,' *i. e.* (in this case) with reference to death, and keep death in view in their conduct.

[3] Shareeshi prefers to render this clause, 'let *superficial* observers improve their attention,' understanding متبصر to mean 'one who is content with a view of a subject at first-sight,' or 'one who imagines that he sees clearly when possibly he does not.' But this word may also signify simply 'an observer.'

[4] or, 'coevals,' 'countrymen.'

[5] 'The throwing in of the earth to the graves.'

[6] 'The descent (visitation) of catastrophes' (changes for the worse).

[7] 'At the news of a death when it is heard.'

[8] 'His heart is set upon the house' *i.e.* of the deceased.

[9] Persius makes the expectant heir say, 'O si Ebullît patruus, præclarum funus,' &c.

That after leaving his dear friend alone with the worms[1],
He retires for selfish diversion[2] to his pipes and lutes?
How oft have you sorrowed at the decrease of your funds[3],
But been regardless of the decease of your friends!
And been dejected[4] at the appearance of indigence,
But heedless of the disappearance of your kindred!
And smiled at a funeral more than[5] in a festive hour,
And walked behind a bier more gaily[6] than on a day of gifts!
And turned from listening to the lamentations of mourners[7],

[1] Literally, 'leaves a vacant space between his dear friend and his worms,' (*i.e.* 'the worms that prey upon him'). For a parallel passage to this, see pag. 202, 'I left Abou-Zaid and Eblis alone together.'

Compare another passage of this Makamah,

هناك الجسم ممدود
ليستاكله الدود

and Isaiah xiv. 11: 'The worm is spread under thee and the worms cover thee.'

[2] 'remains alone with.'

[3] 'peculium,' that *portion* of substance which appertains to an individual.

[4] The word استكن which means here 'dejection' occurs at the end of the prefatory prayer of Hariri in the sense 'submission.' The derivations suggested have been discussed there in the note.

[5] Literally, 'you laugh at a funeral, *and do not* laugh in the hour of dancing,' an idiomatic phrase signifying 'you laughed *more* (*i.e.* were more gay and cheerful) at a funeral *than* at a dance.'

[6] The form of this clause is similar to that of the last; 'you strutted proudly behind a corpse, and did not [do so] on a day of receiving presents;' *i.e.* 'you were more elated at a funeral than on a day when you had presents bestowed upon you;' (*i.e.* 'presents from kings or princes,' or 'those given by the rich to their clients and dependents,' the 'sportula' of Juvenal.)

[7] Properly, 'the eulogies pronounced at funerals by the hired female

To preparations for the entertainment of guests!
And from contemplating the anguish of the bereaved,
To luxurious indulgence in sumptuous repasts!
While you care not about those who are departed,
Nor lay to heart the thought of dissolution;
So that it would seem as if you were in covenant with death,
Or had obtained immunity from the ravages of time,
Or were quite sure of your own[1] security,
Or were certainly safe from the destroyer of delights[2].
No, indeed! It is a mere baneful notion that you entertain[3];
No, indeed[4]! I repeat: and soon[5] you will know it full well.

And[6] wilt thou still, deluded soul[7],
The praise of wisdom claim,

mourners,' who enumerate (عددن) the merits and good qualities (فضايل) of the deceased.

[1] ذات means here 'essentia,' 'anima,' 'one's own soul.'

[2] A poetic epithet of death, generally coupled by the Arabs with another, viz. مفرّق الجماعات 'the separator of companionships.'

[3] Literally, 'what you imagine is evil.'

[4] ثمّ is used in the same manner as here in the ordinary phrase واهاً ثم واهاً 'Woe! again I repeat, Woe!' or, Woe! reiterated woe! See also pag. 160, note 5.

[5] The prefix سوف denotes a *near* future, and س one which may be very remote.

[6] The original of these verses is written in the same species of measure (تسميط) as that of which the translation commences at pag. 192, (where the term مسمّط is explained in the note), except that the rhythm is of a somewhat graver description, in accordance with the greater solemnity of the subject.

[7] Literally, 'O thou who layest claim to understanding, but who art

And yet persist in error foul,
And walk in guilt and shame?

Thy guilt and shame[1], alas! are plain,
And lo! thy hoary head
Thy warning speaks in solemn strain,
Nor canst thou deafness plead.

And summoned thus with timely fear[2]
The call of fate t'attend,
How long wilt thou refuse to hear
Or lay to heart thy end?

How long, with dreamy sloth content[3],
Make vain delights thy pride,
Nor dread, on reckless pleasure bent,
Death's all-ingulfing tide?

---

really deluded (a brother of delusion), how long wilt thou contract guilt and blame, and commit heinous sin?'

عبى means properly, 'to muster an army.' Compare Ps. xli. 6: לִבּוֹ יִקְבָּץ אָוֶן לוֹ 'His heart *gathers* iniquity to itself.'

[1] 'Hath not the shamefulness of thy conduct become apparent to thee? Hath not thy hoariness admonished thee? and there is no ambiguity in its admonition (a quotation from the Koran); nor hath thy hearing become deaf.'

[2] 'Hath not death called to thee,' ('summoned thee,' or 'announced his approach?') Hath he not made thee hear his voice? and dost thou not then fear thy removal, so as to become circumspect and anxious?'

[3] 'How long wilt thou be stupified (or 'bewildered') by sloth, and take pride in vanity, and be wholly given to amusement, as though death did not include [all mankind]?'

Why virtue's easy yoke disdain[1]?
Why cling to vices fast,
Whose deep and concentrated stain
On all thy life is cast?

Why mourn with sorrow's wasting fire[2]
If worldly projects fail,
But mourn not if thou rouse His ire
Whose vengeance bids thee quail?

Why hail with joy unfeigned[3] the hue
Of golden coin amassed,

---

[1] 'And how long will be thy aversion [from virtue], and the continuance (ابطاءٌ) of thy acquiring habits which collect upon thee infamies whose amount is greatly accumulated?' تلافى is here equivalent to تدارك 'to acquire;' and طباعاً is an accusative governed by it. It is the plural of طبيعة 'a natural character or habit.' حتام is a contraction for حتى ما or حتى متى 'till when.'

[2] 'If thou provoke thy Lord and Master, thou art not disturbed about it, but if any scheme of thine fail, thou burnest with vexation.' Conf. Juvenal, XIII. 129, 'accepto claudenda est janua damno,' &c. مسعى is rendered by Golius, 'conatus,' 'studium laudabile.' It frequently means 'a mercantile project.' Its plural occurs in the Makamah of the Denar, (see pag. 122, note 7) in the passage 'Its steps accompany the success of the *schemes of* industry.'

[3] 'If the engraved coin have been presented to thy view, thou art delighted by its yellowness; but if a bier have passed thee, thou hast only pretended sorrow without any real sorrow.' تغامم means 'to feign grief,' just as تعامى means 'to feign blindness.'

But shed no tear of sorrow true
When death has near thee passed[1]?

Why follow those who lead astray[2],
With base dissembling art,
But wisdom's call refuse t' obey,
And act a traitor's part?

Why set thy heart on sordid gain[3],
Why lucre scheme to win,
But heedless of the grave remain,
And all that lurks therein?

---

[1] Compare Persius, IV. 47, 'Viso si palles, improbe, nummo;' and Juvenal, XIII. 130:

Et majore domûs gemitu majore tumultu
Planguntur nummi quam funera; nemo dolorem
Fingit in hoc casu, vestem deducere summam
Contentus, vexare oculos humore coacto:
Ploratur lachrymis amissa pecunia veris.

[2] 'Thou disobeyest him who advises thee well, and thinkest [his admonition] hard; and goest astray, and sufferest thyself to be led by him who deludes, and lies, and acts perfidiously.'

[3] 'And walkest in the desire of thy heart, and schemest to gain money; but forgettest the darkness of the tomb, and recollectest not what is *there*.' ثَمَّ is an adverb of place, and the same as the Hebrew שָׁם, 'there;' whereas ثُمَّ is an adverb of time.

ظُلْمَة الرمس is the same as the חֹשֶׁךְ וְצַלְמָוֶת of Job iii. 15.

The terrors of the tomb here alluded to are also spoken of in the xxviiith Makamah (pag. 345, De Sacy); 'Recollect death, and the convulsions (ivresses) of his visitation; and the grave, and the terrors which it will reveal to thee; and the tomb, and the loneliness of its occupant,

Thy welfare couldst thou truly know[1],
Thy foot no more would stray[2];
And those who warn thee now of woe
Would all thy fears allay.

But think what terror must assail[3]
The wretch who finds too late

---

and the angel who will visit thee, and his terrible questioning and appearance.' Moslemin believe that soon after death two angels visit the deceased in his tomb, and make him sit upright, and interrogate him severely about his manner of life and his creed, and that according to the nature of the confessions which this examination elicits from him, he is consigned to heaven or to hell.

[1] 'But if thy [real] happiness had been perceived by thee,' (literally, 'if it had looked on thee, and been also beheld by thee.' Such is the force of the third conjugation).

[2] 'Thy look,' *i. e.* 'the lust of the eye,' 'would not have led thee astray; nor wouldest thou be distressed when the preacher dispels griefs.' *i. e.* 'thou wouldest receive from the warning voice of the preacher the comfort which it is really calculated to convey, and not regard it only as a cause of sorrow and vexation.'

[3] 'Thou wilt shed not tears, but [tears of] blood, when thou perceivest that neither company nor kindred (maternal or paternal relatives) will save thee in the court of the great assembly (the Judgment).' Shareeshi says that this is an allusion to the following words of the prophet, يا ايها الناس ابكوا فان لم تبكوا فتباكوا فان اهل النار يبكون فى النار حتى تسيل دموعهم فى وجوههم كانها جداول حتى تنقطع الدموع فتسيل الدما 'Weep, my friends, [for your sins]; for if you do not weep, you will hereafter vie with each other in weeping; for those in hell weep in the fire, so that their tears fall like grain on their cheeks, till the tears stop, and blood pours instead.' The allusion in the above passage of Hariri seems to be to a *general* judgment, though that does not appear to have

That friends and nearest kindred[1] fail
To stay the stroke of fate.

When[2], trembling on the bridge abhorred
That spans eternal fire[3],
His soul shall pass before its Lord,
Arraigned in judgment dire;

---

formed a very essential part, if any, of the creed of Moslemin, whereas they certainly believe in the final judgment of individuals.

[1] Compare a passage in the Makamah of Sanaa; pag. 78, note 9;

'Dost thou think that thy comrades will concern themselves for thee
'In the day when thy doom shall summon thee?'

[2] The original of this stanza follows that of the next two stanzas. The translator has transposed them, in order to make the sequence of ideas more natural.

[3] Literally, 'and afterwards there is no escape from the "Grand Review" (*i. e.* 'it is inevitable'); since a path (Siraat) is prepared, whose bridge is stretched across the fire (of hell) for every one who arrives there;' *i. e.* for all mortals alike.

عرض ('the final Judgment'), means properly 'armilustrium,' a 'review of troops.' The same word is used in a passage of the Makamah of Basra, viz.

'And last the Grand Review to doom shall call
'The gathered world, the timid and the bold;
'There learners all shall stand, and teachers all,
'And sheep alike and those who kept the fold.'

Siraat (صراط) 'a pathway,' is a word appropriated to denote the path along which Moslemin believe that all the departed must pass immediately or very soon after death; in which they say there is 'a bridge as narrow as a hair over the fire of hell, from whence all but the righteous will drop down.' We find it mentioned again in the xxviiith Makamah (pag. 346, De Sacy), in the passage, 'Is not death about to overtake you at last, and the Siraat to become your path?' والصراط مسلككم. It

And, deep in dreary cell confined[1]
More strait than needle's eye,

is said that a bridge over the brook Kedron (which ran through the valley of Gahinnom outside the eastern wall of Jerusalem) was anciently called by this name, and that the idea of the bridge for departed souls was derived from it, as that of hell-fire was from the Gahinnom, or 'valley of Hinnom,' where children were 'made to pass through the fire' to Moloch. Jelaal ad'din Al Syuti in his 'Traditions of the Temple of Jerusalem' (see pages 17 and 122 of Mr Reynolds' translation), says that 'the Prophet declared that Siraat was the name of a bridge over hell-fire, dividing hell from Paradise.'

[1] Literally, 'It is as if I could see thee placed in the tomb, and sunk deep there, when thy kindred shall have consigned thee to [a cell] narrower than a needle's eye.' كأنّي بك either means, 'It is as if I were by thee (when thou art placed, &c.)', or ابصر must be supplied with it, so that the sense may be, 'It is as though I already beheld thee placed &c.)'. Compare a passage in the Makamah of Basra, where speaking of the grave, Abou-Zaid calls it

'A dwelling-place where, restless now no more,
'Each mortal housed at last in narrow tomb,
'How vast soe'er the space he claimed before,
'With cell two paces long has ample room.'

Compare also Shakspeare:

'But now two paces of the vilest earth
'Is room enough.'

And Juvenal:

'Sarcophago contentus erit.
'Mors sola fatetur
'Quantula sunt hominum corpuscula.'

And Æsch. *Sept. c. Thebas:*

χθόνα ναίειν διαπήλας
ὁπόσαν καὶ φθιμένοισι κατέχειν,
τῶν μεγάλων πεδίων ἀμοίρους.

And Sophocles, *Œdip. Colon.*

χθονὸς λαχὼν τοσοῦτον, ἐνθανεῖν μόνον.

His limbs, to loathsome worms[1] consigned,
A mouldering mass shall lie;

Until the bones that firmest stood
Shall crumble all away,
Nor e'en the hardest aloes-wood[2]
Avail against decay.

O haste t'amend thy life[3], and make
Its bitter savour sweet,
Lest, ere thy vices thou forsake,
A speedy doom thou meet.

---

[1] 'There the body is stretched out for the worms to feed on, till the very aloes-wood (of the coffin) decays, and the bones become rotten,' (or 'go on mouldering away'). Compare Job xxi. 26, 'They lie down in the dust, and the worm covereth them.' Job xvii. 14, 'Corruption I have called my father, and the worm my mother and my sister.'
And Shakspeare:

'O here set up my everlasting rest,
'With worms that are my chambermaids.'

[2] عود is 'the aloes, or sandal wood,' a fragrant and durable wood of which coffins were anciently made. It is probably the same as the 'cedrus', which was used by the ancients for making chests to preserve books, &c., from decay, (whence 'cedro digna,' Pers.), and the essential oil of which is antiseptic, (whence 'carmina cedro linenda.' Hor.).

[3] Here again the order of the clauses is altered in the translation. The literal sense of the passage is, 'Then hasten, O unwary one, to that whereby the bitter savour (of thy life) may be made sweet; (viz. 'repentance and amendment'); for thy life shall soon decay, and thou hast not yet relinquished what is blameable.' يبلى is the future of بلى, 'to be torn or rent,' which metaphorically means 'to decay.' Shareeshi quotes the following parallel passage:

Trust not to fortune[1], though she wear
A smile benign and gay;
Her deadly fangs may soon appear,
And thou become their prey.

Full oft the wise have blindly taught[2],
The noble sunk to shame,
And learned sages vainly sought
Escape from error's blame.

Then cast thy boasting all aside[3];
Since Death advances fast,
And, rising with resistless tide,
Will reach thy neck at last.

بادر الى التوبة الخلصا مجتهداً فالموت ويحك لم يمدد اليك يدا

'Hasten to sincere repentance with earnest assiduity;
'For death, be sure, will never make covenant with thee.'

[1] 'And rely not on the world (fortune), even though it looks bright and gay, lest thou be found like one deceived by a viper that emits poison.'

[2] Literally, 'How many a man who professes to guide others aright is himself in error! How many a man, apparently possessed of dignity is really mean and abject! and how many a learned sage has tripped and confessed that the difficulty of his task is too great!' خطب is rendered by the commentators الامر العظيم 'any difficult and formidable task.' طم means 'to be surpassingly great.'

[3] 'Humble thyself from thy arrogance; since death has already reached thee, and has risen to thy neck (or 'shoulder-blades'); and he is one who never turns back if he purposes' (*i. e.* 'who always completes the work that he has begun').

Compare Isaiah viii. 8, 'He shall pass through Judah; he shall overflow and inundate, and reach even to the neck.' And Isaiah xxx. 28,

From pride and arrogance abstain[1],
If fortune chance to smile;
Thy tongue with wisdom's curb restrain
From frowardness and guile.

On needy suppliants pity take[2];
Let each thy mercy share;
For failings seek amends to make,
That bliss may crown thy care.

'His breath as an overflowing stream shall reach to the midst of the neck.'

[1] 'And renounce superciliousness (literally, 'the turning of the cheek on one side in scornful contempt of others,' which was forbidden by the Prophet in the words here quoted, viz. لا تصاعر خدّك للناس if fortune have prospered thee; and restrain thy tongue if it would break loose (range at large); for happy is he who does so (who restrains [it])'. زمام is the 'rope with which a camel is tied to prevent it from roaming at large.' نَدّ is primarily applied to 'a camel which roams at large, or strays.'

Observe that in Arabic poetry, when the poet expresses himself in the form, 'Curb thy tongue, for happy is he who *does so*,' the first verb is always repeated, thus, 'happy is he *who curbs*.' Similarly, in the next بيت but one, we find, 'Make amends for thy deficiencies, for he will prosper *who makes amends* [for them].' See the poems of Ibn Fared. The approbation of the restraint of the tongue expressed in the words وما اسعد من رمّ is conveyed in the translation by the insertion of the word 'wisdom' in the line, 'Thy tongue with *wisdom's* curb restrain.'

[2] 'And relieve the truly distressed, and believe him when he speaks (*i. e.* act in belief of the tale he tells thee, and bestow upon him accordingly), and repair (make amends for) defective performances (literally, 'rent actions,' *i. e.* failings in the performance of duties); for he will be pros-

And one like me, whom changeful fate
Has stripped[1] of feathers gay,
Grudge not, if small the cost or great,
In plumage fresh t'array.

Thy will to selfishness[2] oppose,
Thy steps let bounty lead,
Thy liberal hand forbear to close,
Nor sordid counsel heed.

---

perous who does so,' (*i. e.* he will be rewarded hereafter). Similarly, a 'breach in a wall' is a phrase used by the prophet Isaiah to express defective moral performance, ch. xxx. 13, 'This iniquity shall be to you as a breach in a high wall;' and ch. xxx. 26, 'In that day the Lord shall bind up the breach of his people;' where sin is compared to a rent or wound in the flesh.

[1] 'And feather afresh him whose feathers have been stripped off, in what is much or little;' (*i. e.* 'if he has lost much, restore to him that much, and if little, restore to him that little); and be not distressed at the loss [incurred by doing so], nor be covetous of amassing money.'

Compare a passage in the Makamah of Tenise, pag. 144.

'And each whom fortune strips of feathers gay
'Endow with fresh-plumed wings, and bid to rise.'

i. e. 'assist and reinstate those whom misfortune has reduced from affluence to indigence.' بما عم وما خص (literally, 'in what is general and what is particular') is explained by the Scholiast بما كثر وما قل *i. e.* 'in what is much and what is little;' *i. e.* according to the amount of their loss.

[2] 'And resist the selfish tendencies of thy nature, and accustom thy hand to bounty, and listen not to blame (from one who censures thy liberality), and prohibit it (thy hand) from hoarding' (or 'closing itself'). عاد is the imperative of the third conjugation of عدا from which is derived عدو 'an enemy;' whereas عُد is the imperative of the second conjugation of عاد 'rediit.'

The bark of life with stores[1] provide,
Rejecting every bane,
And, though the waves it bravely ride,
Tempt not the stormy main.'

'Thus have I distinctly admonished thee, my friend[2],
And blest is he who goes and guides himself by my doctrines.'

Then he drew back the sleeve from an arm of strong sinew[3],
Whereon was fastened a bandage[4] for fraud not fracture,

---

[1] 'And provide thyself with stores of good, and leave (reject) whatever may entail loss and mischief; and prepare a vessel that will sail well; but dread the deep abyss of the sea (*i. e.* the open sea)'.

The 'stores' here spoken of, with which the voyage of life is to be provided, are those of merit arising from good works, especially from liberal almsgiving. Compare 1 Timothy, vi. 19, Τοῖς πλουσίοις παράγγελλε ἀγαθοεργεῖν, πλουτεῖν ἐν ἔργοις καλοῖς, ἀποθησαυρίζοντας ἑαυτοῖς θεμέλιον καλὸν εἰς τὸ μέλλον. See note 1, pag. 63. For the rare word يم 'sea,' refer to pag. 141, note 4. Abou-Zaid as usual concludes his pious admonitions with an exhortation to almsgiving as a religious duty, hoping himself to be the first object of it on the part of his hearers.

[2] صاح is explained by Shareeshi as a contraction for صاحب 'friend,' 'companion.' It may also be derived from صحا and mean 'sanæ mentis compos.' قد بحت كمن باح is explained by the Scholiast, 'I have clearly exhibited my advice to thee, like one who distinctly advises his friends.' طوبى للرجل 'blessings on the man,' corresponds with the Hebrew idiom אַשְׁרֵי הָאִישׁ.

[3] اسر is properly 'a band,' and hence 'a joint' or 'sinew.'

[4] or, 'splints;' such as are bound round a broken arm until the parts unite.

Presenting himself to ask alms with impudent boldness[1];
And he thereby succeeded in deceiving the people present,
Insomuch that his purse[2] was soon filled to repletion;
And then he came down from the rising ground,
Exulting in the bounty bestowed upon him;
But I pulled him behind by the hem of his cloak,
When he turned to me respectfully[3], and saluted me frankly[4],
And lo! it was Abou-Zaid himself in all his duplicity[5];
So I said to him,

'How long wilt thou manifold artifice ply
To inveigle[6] thy prey, and our censure defy?'

And he replied, without bashfulness or hesitation[7],

'Cease chiding, and see if a man you can spy
With the game in his hand[8] who to win will not try.'

---

[1] Literally, 'in the *robe* of effrontery.' معرض is 'a garment in which slaves were dressed so as to appear to the best advantage when offered for sale;' 'a *show* dress.'

[2] 'He filled *his sleeve* and replenished it.' The Arabs used to have a pocket made in their full sleeves.

[3] or, 'submitting himself to me,' *i. e.* with respectful deference.

[4] or, 'faced me, saluting me.'

[5] 'In his own person and his duplicity.'

[6] 'To drive it into the net.'

[7] 'Without stopping to consider.'

[8] or, 'when his victory (*mate*) is perfectly certain.' دست is in Persian 'a hand,' and also 'victory in a game, especially that of chess' (شطرنج); so that the above translation conveys the exact sense of the original. This name of chess is either derived from شاه رنج 'The king's solicitude,' 'the royal care,' (as if the monarch had no cares to disturb him except those of the game of chess, all his state-affairs being devolved on his vizeer); or more probably from شش رنك 'six ranks,' viz.

But I replied, 'Go along[1], old imp[2]! ever laden with disgrace[3]!
For there is nothing like[4] thy fair pretensions and foul intentions,
Except silvered ordure, and a white-washed shore[5].'
Then we parted, he turning to the left, and I to the right,
My face being directed southwards[6], and his northwards.

شاه 'the king' (whence شاه مات 'shahmat,' the king is dead, '*check-mate*'); فرزين 'the queen;' فيل 'the elephant' (for which we substitute 'the bishop'); فرس 'the knight;' رخ (rookh) 'the tower;' and پيدكان ('les péons,' 'the pawns'), 'the foot-soldiers.'

[1] The word بُعدًا has occurred in the Makamah of Singar (pag. 137, lin. 3), in conjunction with سحقًا as a form of imprecation. Both these words express 'exclusion,' or 'removal to a distance.' Perhaps we may supply after them من رحمة الله (see page 162, not. 4); or they may simply mean, 'away with!'

[2] or, 'Shaikh of hell-fire!' an epithet of Satan.

[3] زاملة is properly 'a camel of burden,' and hence, 'one who is laden with anything.'

[4] The repetition of مثل here in the phrase فما مثلك الا مثل is analogous to the repetition of כְּ, בֶּן and כָּמוֹ in Hebrew; *e.g.* כָּמוֹךָ כְּפַרְעֹה, 'Thou art *as* Pharaoh,' Gen. xliv. 18. כְּמוֹת זֶה מוֹת בֶּן זֶה, 'The death of one *is like* the death of the other,' Eccles. iii. 19. See also Is. xxiv. 2, &c.

[5] εὐμαρείας τόπος, مستراح.

[6] 'I faced the direction from which the South wind blows, and he that from which the North wind blows;' *i. e.* 'We turned our backs on each other.'

THE BEDOUIN MAKAMAH.

THE object of Hariri in the following Makamah is to employ and illustrate a number of rare words and proverbs in use among the Bedouin Arabs. Accordingly Hareth, the narrator, is represented as having naturalized himself among them, in order that he might acquire their phraseology; and is made to employ so many of their idiomatic expressions, that Hariri has thought it necessary to write a Glossary upon them himself, fearing that the sense in which he had used them might be mistaken or lost. This glossary the translator has embodied in the notes.

The Bedouins (اهل البدو and الاعراب as distinguished from اهل الحضر or اهل المدر and العرب 'the dwellers in towns,') are the Arabs who inhabit the open desert, and are purely nomadic, shifting their residence when necessary for the pasturage of their camels and sheep. They are also called اهل الوبر; a name explained by Ibn Al Atheer as follows, هو من وبر الابل لان بيوتهم يتخذونها منه 'It is derived from "camel's hair;" because they make their dwellings out of this material.'

Since they hold no intercourse with foreigners, even for the purposes of trade, they contract no corruption of dialect. Their vast vocabulary owes its formation to the great number and wide dispersion of their tribes (scattered from the shores of the Atlantic to the Persian Gulf), and its preservation to the numerous poems which form their literature, and which were transmitted by memory from generation to generation. From ancient times they prided themselves highly on poetry and rhetoric. Of the former there are numerous specimens in the collections called Diwan Al Hamasa, and Diwan Al Hozaliyah. The narrow limits of their sphere of literature and observation seem to have concentrated the attention of those among them who were endowed with genius on a most intense study of the resources of their own language; insomuch that they were led even to overrate its importance, and to account excellence in its grammar and rhetoric the first of all mental attainments. This feeling was fostered and confirmed by the appearance of the Koran, written in the highest and purest style, and by its metaphorical and very elliptical phra-

seology requiring close study and illustration from other sources on the part of those who would fully understand it. From that time many eminent grammarians among the Arabs of the large towns were wont to sojourn among the Bedouins in order to acquire purity of style, and to establish from their usages the best rules and authorities in grammar. Thus, the learned under the Khaliphate revering the Bedouins as the parents of their race, and the repositories of their copious and admired language, naturally imbibed their peculiar tastes and habits of thought, till they acquired that almost extravagant estimation for verbal variety and rhetorical copiousness which led them to regard the Makamat of Hariri as an incomparable monument of intellectual culture. Hareth is made to state in the following Makamah two reasons which led him to sojourn among the Bedouins; viz. first, the acquirement of their pure dialect; and, secondly, assimilation to them in their high-minded and independent temperament. The Bedouins, as Mr Crichton states in his 'Arabia,' hold in contempt the peaceful and mechanical arts; and had any of their nation abandoned their erratic life for agriculture or commerce, they would have been considered by their countrymen as degraded from the nobility of their birth. Their habits of sobriety and hardihood raise them above the artificial wants of more refined and civilized nations. Their food and raiment being supplied by the spontaneous gift of nature, and derived from the camel and the palm-tree, they envy not the tenants of more fertile and industrious countries. They love the lonely wilderness and the rugged mountains, because they can live there without ceremony or controul; and the security of cities would ill repay them for the loss of independence. They boast that little is required to support a Bedouin; that they have turbans instead of diadems, tents instead of walls, swords instead of bulwarks, and poems instead of written laws. Abou'l Feda says of them فاما علم العرب الذى كانوا يتفاخرون به فعلم لسانهم واحكام لغتهم ونظم الاشعار وتاليف الخطب

'The only studies on which they pride themselves are the philology of their own language, and the investigation of the laws of its construction, together with the composition of poetry and prose.' See Pocock's long and valuable notes on this passage in his *Spec. Arab. Hist.*

THE

BEDOUIN MAKAMAH.

THE WORDS OF HARETH IBN HAMMAM.

I WAS inclined in the prime[1] of my past life
To make my residence[2] among the people of the desert,
In order to acquire their high-minded temperament[3],

---

[1] In the xxix th Makamah also, (pag. 495, De Sacy,) Hareth is made to avow the early preference he entertained for the Bedouins and for traversing their wild country, in these words, 'Since my cheek acquired a beard I always had a fancy for crossing deserts on the back of strong camels, now ascending the high grounds, and now descending into the low, till I had explored the trackless as well as the frequented regions, and made trial of all the stations and fountains on the way.'

[2] or, 'to make the people of the desert my neighbours.'

[3] Literally, 'in order to habituate myself to their noble habit of mind, and their [pure] Arabic language.' Golius renders اخذ اخذه, 'Similem instituit viam,' aut 'vitam,' and the substantive أَخْذ 'vitæ institutum et mores.' The form of the verb أَخَذَ in the present passage, viz. آخُذ is the first pers. fut. of its first conjugation; and the Scholiast interprets the clause, 'to imitate by practice their noble habit (temper) of mind.' The same word occurs in the next Makamah (pag. 290), in the passage وما زلت آخذ نفسي بهذا الادبية 'I continued to practise (or 'habituate myself to') this discipline;' so that اخذ like the English verb 'practise,' is sometimes a transitive verb (as, 'I practise virtue'), and

And their [pure dialect of the] Arabian language:
So I strove to qualify myself to dwell among them
With the energy[1] of one who abates not his zeal,
And began to prosecute enterprise in every direction[2],
Till I had gained large herds[3] of camels and flock[3] of sheep;
And then I betook me to a tribe of Bedouin Arabs,
Men of princely excellence[4] and eloquent discourse[5],

---

sometimes reflective (as, 'I practise myself in virtue'). ابية is 'one averse from everything mean,' *i.e.* 'high minded,' عزيز الذى لا تاتى الذل

[1] 'So I gathered up my skirts after the manner of one who abates not his zeal.' Compare Joel ii., 'Neither shall the girdle of their loins be loosed;' *i.e.* 'they shall be always ready for speed and exertion,' and St Peter, 'Gird up the loins of your mind.' Hareth could not take up his residence among the Bedouins (though famous for their hospitality) for so long a period as he purposed to remain among them, till he was possessed of some property similar to theirs, which would render him independent of their hospitality, because they will never accept any compensation for their kindness, in money or in any other form.

[2] Literally, 'began to make excursions (for gain) over hill and dale.' ضرب means, according to Golius, 'exivit per terram victûs quærendi, vel lucri, vel prædæ causâ.' This word, therefore, leaves it uncertain what means he adopted for acquiring his property in herds; and whether his 'enterprises' were of a mercantile or predatory description; but the latter is probably here intended, as more in accordance with the practice of Bedouins, and more likely to recommend him as an associate to a people by whom predatory prowess was peculiarly admired.

[3] These are words used exclusively by the Arabs of the desert. هجمة is said to be 'a herd of somewhat under a hundred camels.'

[4] Literally, 'persons fit to take the place of kings.' ردف is properly 'one who sits on the same horse or camel with another, behind him;' and is applied in this passage to one who sits *next to* a king, on the right of his throne, and who acts as his vicegerent in his absence. It nearly answers to the Greek ἔφεδρος.

[5] 'Sons of eloquent phrases.' قول 'a saying,' means here a 'set

Who presently lodged me in the most secure abode[1],
And turned from me the edge of every misfortune;
So that no arrow of slander assailed my reputation[2],
And no trouble reached me while I was among them:
Till on a full moon-light night I lost a fine milch-camel;
And my mind was not satisfied to neglect search after her,
Nor content to let her go[3] without trying to recover her.
So I mounted a swift steed, and poised[4] a quivering lance,
And travelled all night long, crossing the desert,
And exploring every woodland and waste place[5],
Till the time when the morn unfurls her banner[6],
And the muezzin summons[7] to early prayer;

---

phrase,' 'a figure of rhetoric.' Similarly דְּבָרִים, 'words,' is used by Hosea in ch. xiv. 3, 'Take with you words (forms of prayer), and turn unto the Lord.'

[1] جنب is the same as فنا 'the court-yard of a house.'

[2] 'Struck my rock' (*i. e.* my firmly established reputation).

[3] Literally, 'to throw the leading-rope on her hump,' *i. e.* to let her go without trying to recover her. In the Makamah of the Denar (pag. 129, note 1), a similar expression occurs, viz. القى حبلى على غاربى 'I throw the leading-rope on my neck (hump),' *i. e.* 'I permit myself full liberty to proceed freely in the prosecution of my own schemes.'

[4] Literally, 'I placed a spear between my leg and the horse,' (so as to keep it steady); a method of carrying the spear which answered the same purpose as 'setting it in rest.'

[5] مرداة is 'a place bare of herbage.' امرد 'beardless' is derived from the same root.

[6] *i. e.* 'shows signs of making her appearance.'

[7] 'And the caller (the muezzin) invites to prayer by the call, "Hither to prayer! Hither to salvation!"' حَيَّ على الصّلوة, حَيَّ على الفلاح in which phrase حَيَّ is equivalent to هلّم; and فلاح to فوز 'prosperity,'

And then, after alighting to perform the prescribed duties[1],
I sprang again upon my beast, and put her[2] to full speed,
And went forward, following up every trace that I saw,
Ascending every hill, and crossing every valley on my way[3],
And interrogating every traveller that I met with,
Though still my assiduity proved abortive,
And my quest obtained not any satisfactory return[4],

---

or, as some say, to الجنة 'paradise.' The verb حيعل which means 'to utter this call,' is formed from the first two letters of each of the first two words of the call; and from this again is derived the verbal حيعلة 'the act of repeating this call.' Hariri in his gloss on this passage gives instances of other verbals formed in a manner similar to this; *e.g.* حمدلة 'the act of saying الحمد لله "Praise be to God;"' حوقلة 'the act of saying لا حول ولا قوة الا بالله "There is no power or strength but in God;"' هيللة 'the act of saying لا اله الا الله "There is no God but Allah;"' بسملة 'the act of saying بسم الله "In the name of God,"' &c. All these verbals are formed from the initial letters of the phrases to which they respectively belong.

[1] *i. e.* 'the morning prayer and prostrations,' which the Koran enjoins on Moslemin whether they be journeying or at home. The literal translation of this phrase is, 'to pay the written duty,' a metaphor borrowed from 'the paying of a debt whose amount is written down.'

[2] or, 'elicited her full pace.'

[3] 'Never seeing a trace but I followed it up, nor a rising ground but I ascended it,' &c.

[4] Literally, 'its search for water was ineffectual.'

ورد means 'the act of resorting to a pool for the purpose of drinking,' and صدر 'the act of returning after having drunk.' When the ورد is not followed by the صدر *i. e.* when one who has recourse to a pool, returns without having drunk, his quest is ineffectual; and this species

Till the stroke of the noon-tide sun[1] was at hand,
And such a torrid mid-day heat beat down upon me,
As would have compelled even Greilan[2] to forget[3] Meya:
And it was a day longer than the shadow of a lance[4],

---

of failure is used here as a metaphor for failure of another kind. The same words are used in the Makamah of Meragra (see pag. 316, note 4 below) in the phrase تقدّم الصادر على الوارد. *i.e.* 'the precedence of him who is returning from a pool, after having drunk there, over one who is only now resorting to it.'

[1] صكّة عمّى is a very rare and ambiguous phrase. The commentators are agreed that it is a metaphorical name for 'high noon,' 'the hottest season of the day;' but they give two different explanations of the exact import of the words themselves. Some say that عمّى 'Oumey,' was a marauder, who with his band attacked and utterly ransacked ('*smote*') a village in the middle of the day, and that hence 'the stroke of Oumey' became a name for 'noon-tide heat,' because its stroke is as severe as his was, and comes at the same time of day as that in which his flagrant depredation was committed. Others say that in the middle of the day the gazelle is so blinded and bewildered by the heat, that he butts at everything that is near him, and that noon being therefore the time when the gazelle strikes with his horns, is metonymically called 'the stroke of the gazelle,' instead of 'the time of the gazelle's stroke,' عمّى being the diminutive of أعمى 'blind,' and signifying 'the blind little animal.' Neither of these derivations can be called satisfactory.

[2] A poet among the early Arabs who celebrated his mistress under the name Meya مىّ.

[3] *i.e.* 'to neglect to visit her.'

[4] The Arabs had a notion that a lance, when set upright, casts a longer shadow in proportion to its height than any other object.

And more scorching[1] than the tears of a bereaved[2] mother;
So that I was sure, unless I found shelter from the heat,
Or an opportunity to refresh myself by reposing,
That fatigue would overwhelm me with malady,
And death soon seize[3] upon me as his prey.
So I turned aside out of my path to a spreading tree,
Whose branches were thick, and boughs in full leaf,
That I might repose[4] beneath it till the approach of eve[5].
But I had scarce time to take breath[6], or my mare to rest[6],
Before I saw approaching from the right[7] in a pilgrim's garb,

---

[1] Another remarkable phrase to express extreme heat occurs in the Makamah of Mecca (pag. 155, De Sacy), where it is said that the heat was 'such as would have dimmed (luscum fecisset) the cameleon's eye.' اعشى عين الحرباء. The cameleon was supposed to be peculiarly insensible to light and heat, since it always has its eye turned towards the sun.

[2] ثكلات is 'a mother who hast lost every one of her children.' The Arabs speak of tears of grief as hot, and tears of joy as cool. Hence the phrases اقرّ الله عينه 'may God cool his eye!' and اسخن الله عينه 'may God heat his eye!' which mean respectively, 'may God cause him tears of joy!' and 'may God cause him tears of sorrow!'

[3] Literally, 'hang upon me, as a dog on his prey.'

[4] 'To alight for the purpose of taking the mid-day sleep,' called by the Arabs القائلة and by the Italians *siesta* because usually begun six hours after sunrise.

[5] مغيربان (the diminutive form of مغربان) means 'the first commencement of sunset.'

[6] The words استروح and استريح are respectively explained by the Scholiast as وجد الريح and وجد الراحة.

[7] This expression is used here by Hariri merely for the sake of introducing the rare verb سنح or for the rhyme. سانح is the opposite of بارح See Gol.

One in quest of the same thing[1] that I had sought myself,
And approaching rapidly in my direction.
Now I disliked his turning aside to the place that I occupied,
And commended myself to God for protection against intruders[2];
Though I hoped that he might prove my guide to what was lost,
Or appear as my leader in the right way.
However, when he approached my spreading tree,
And was on the point of alighting in my neighbourhood[3],
I discovered that he was our Shaikh of Seroug,
Carrying a wallet fastened about his waist,
And bearing under his arm the provisions of his journey;
And he saluted me courteously when he reached me,
And [by his affability] made me forget my loss.
Then I asked him from what direction he was come[4],
And how he was circumstanced externally and internally[5];
And, in reply, he indited unpremeditatedly and unhesitatingly[6]:

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[1] *i. e.* 'shelter to repose under.'

[2] 'From the mischief of an intruder.' For the word مِفْاجِي see pag. 168, note 2.

[3] or, 'in my court-yard,' *i. e.* close to me.

[4] 'From whence was his trace,' or 'track.'

[5] عُجَر is 'a knot (or *gland?*) in the nerves and tendons of the limbs;' and بُجَر 'a knot in the intestines.' These words are used metaphorically to express respectively 'external and internal circumstances.' The phrase must be allowed to be equally inelegant and cacophonous; but it is one of those genuine Bedouin metaphors, the use of which it was Hariri's purpose to exemplify in this Makamah.

[6] Literally, 'and did not say "Hold!"' He had no occasion to say 'Wait till I can collect my thoughts,' but was ready at once with his answer in verse.

'Since one to whom my best esteem is due[1]
Would know my mode of life, I'll tell him true.—
From land to land[2] I journey without home,
And o'er the lonely desert nightly roam;
Possessing nought[3] whose loss my heart would grieve,
Amerced of nought that I would fain retrieve;
My food the chase, the earth my only bed,
My foot by staff and way-worn sandal sped,
My home in towns the garret of an inn,
A scroll and scrip my only friend and kin.
No dread of danger, no desire of gain
Disturbs my breast; I know not grief or pain,
Nor feel one trace of fever or distress,
When nightly slumbers[4] on my eyelids press;

[1] Literally, 'Say to him who inquires about the real state (interior) of my circumstances, "Thou art regarded by me with high esteem and regard (est tibi apud me honos et præstantia). Know that &c."' This is a courteous mode of commencing his reply.

[2] 'I am engaged constantly in crossing land *after* land (such is here the force of فـ), and travelling by night through desert after desert; my provision for the journey the chase: my riding horse (or 'camel,' 'monture') my shoe, and my luggage a wallet and staff (the paraphernalia of a beggar); and if I sojourn in a city, my dwelling is the garret of an inn, and a beggar's scroll my only companion.' جِرَازٌ is 'a scroll of paper or parchment usually carried by a beggar, containing a written statement of his case (صِفَةُ حَالِهِ), or an appeal to public relief and commiseration;' just as among the Romans a shipwrecked mariner would carry a picture of the shipwreck which had ruined him, 'Dum rogat et pictâ se tempestate tuetur.' Juv. XIV. 299.

[3] 'I have nothing that I should be distrest if I were to lose, or that I should be grieved if the hand of fortune stole away from me.'

[4] 'I repose at night a whole *eyelid-full*;' *i. e.* to my eyes' content,

And though I care not whence my draughts are found,
Or if with sweet or bitter they abound,
I ne'er submit[1] dishonour to endure,
Or sordid pelf by shameful arts procure[2].
Whene'er I see a wretch on baseness bent[3],
My inmost soul abhors his vile intent;
For rather would I sink to death[4] than shame,
On bier be borne[5] than bear a caitiff's name.'

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and enough to refresh me thoroughly. ملاً (res quæ quid implet) is put here in the accusative as expressing 'time.' This phrase is borrowed by Hariri from Motanebbi who says, انام ملء جفوني عن شواردها literally, 'I sleep a whole eyelid-full from their defamations;' *i. e.* 'I am perfectly regardless of them,' and they disturb not my tranquillity.

[1] 'Nevertheless (ولا لا) I consent not to make baseness a method to facilitate my obtaining a reward.' An extraordinary play of words in the original, depending on the senses of the verb جاز and its derivatives.

[2] Here the translator has omitted one line of the original, because it contains no idea which is not expressed in those which precede and follow it, viz. 'If the pursuit of any object would clothe [him who should pursue it] in the robe of infamy, accurst be he who desires to attain to it!' بعداً له *i. e.* 'away with him!' 'abeat in malam rem!' See pag. 162, note 4.

[3] 'When the base bestirs himself to [commit] villany (or 'exults in villany and meanness'), my whole nature loathes (is abhorrent from) his nature, and his bestirring himself (or 'his exultation').' Shareeshi renders اهتزازه by خفته وطربه.

[4] Literally, 'for death and not baseness [is my choice];' an idiomatic phrase to which the Scholiast quotes the following parallel passage,

النار ولا العار فكن سيّداً وفرّ من العار الى النار

'The fire and not disgrace! (*i. e.* 'the fire is preferable to disgrace')
'Then be master (of thyself), and fly from disgrace though it be to the fire.'

[5] Literally, 'riding a bier is better than riding crime.'

Then he looked at me and said[1], '[What brings thee here?]
"Kozeir did not mutilate himself without a motive."'
So I told him in reply how my camel had strayed,
And how much I had suffered on that day and the last;
But he replied, 'Leave off regarding what is gone,
Or longing after what has quite disappeared,
Nor sorrow for what is irretrievably lost,
Though it were even a "valley-full of gold;"
Nor seek to conciliate one averse from thy sway[2],
Who has kindled for thee the flame of vexations[3],
Though he be the son of thy loins or partner of thy soul.

رقوب is here used instead of the more ordinary form of the same word ارتقاب as applied to 'the *perpetration* of crime.'

The alliteration of the original has been partially preserved in the translation.

[1] Literally, 'Then he raised his eyes to me and said, "Kozeir mutilated his nose for a matter of importance;" *i. e.* "he had a good reason for doing";' which the Scholiast explains, 'There must be some good reason to account for thy being here alone in this perilous desert, in the heat of summer, just as it was not without sufficient reason that Kozeir cut off his nose.' This 'reason' was to make a queen believe that he had suffered this mutilation out of devotion to her cause, and so to gain her entire confidence, in order that he might have the opportunity of avenging himself upon his master's murderess. This anecdote is alluded to in the Preface of Hariri, (see above, where it is fully detailed in the note), who there expresses a hope that he may not be like Kozeir in respect of his intended work, and injure rather than promote his own reputation, so, as it were, mutilating himself, or (as it may be expressed) 'cutting his own throat.'

[2] ريحك 'thy prevalence,' is an ellipsis for ريح دولتك 'the prevalence of thy sway.' The word ريح 'wind' is often used to express 'prevalence;' as in the beginning of Hariri's Preface, where he says, 'A species of literature, the prevalence (wind) of which has subsided in our time.' Vid. in loc.

[3] *i. e.* 'who has caused thee trouble and annoyance.'

But in the mean time, wilt thou[1] that we repose ourselves,
And abstain a while from the interchange of conversation?
For our bodies are utterly exhausted by fatigue,
And the noon-tide heat has all the fierceness of a flame;
And nothing brightens[2] the mind and braces the languid,
Like repose[3] at noon, and especially in the two hottest months[4].'
I replied, 'It rests with thee, and I will not oppose[5] thee.'
So he made his bed on the ground, and laid him down,
And soon exhibited the symptoms of being fast asleep;
While I leant on my elbow, intending to watch and not slumber.
But sleep seized upon me when our tongues were hushed[6],
Nor did I wake till night was come and the stars shone;
When, lo! Abou-Zaid and my steed were both gone[7].

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[1] The phrase هل لك فى ان has occurred in the Makamah of Tenise, see pag. 169, note 3, where it has been stated that there is an ellipsis in it of the word حاجة. It means, 'Hast thou a mind to do (so and so)?' 'Is it agreeable to thee?'

[2] or, 'polishes.' So in the Mak. of Sasaan, Abou-Zaid tells his son that he ought to be صيقلا الافكار 'a polisher of the wits of other men.'

[3] 'The siesta in the midday heat.' This was regarded by Moslemin

[illegible]

raise a question or altercation.' [6] or, 'fastened' with a cord.

[7] Literally, 'the Serougi was not, and the saddle-horse was not;' a play of words between السروجى and المسرج. Compare Gen. xlii. 36, יוֹסֵף אֵינֶנּוּ וְשִׁמְעוֹן אֵינֶנּוּ 'Joseph is not, and Simeon is not,' *i.e.* 'they are both gone.'

So I passed a night like that of the poet Narbegri[1],
And continued in a state of distress like that of Jacob[2],
Struggling[3] incessantly with my sullen indignation,
And vying in wakefulness[4] with the stars;
Pondering on my prospect of a lonely journey on foot,
And then on my doom to return home disappointed[5];
Until, when the smile of dawn beamed in the face of the sky,
I perceived a mounted traveller coursing[6] over the desert;

[1] *i. e.* like the night of which the poet Narbegri speaks when he says of himself,

فبتّ كانّى ساورتنى ضئيلة من الرّقش فى انيابها السمّ ناقع

'I passed such a night as I should have passed had a snake attacked me,
'One of the spotted vipers, in whose fangs is active poison.'

ناقع is rendered by Golius, 'penetrans et infigens se corpori,' whereas منقع, (see pag. 133, note 3, in the Makamah of Singar), means 'concentrated,' 'infused.'

[2] Literally, 'in Jacobean sorrow,' *i. e.* like that of Jacob when he had lost his sons.

[3] The verb اساور being in the third conjugation means 'to attack one who also attacks me,' *i. e.* 'to struggle with another for mastery.' He strove to suppress the indignation which nearly got the mastery of him.

[4] اساهر like the last verb, is in the third conjugation, and means 'to keep watch along with another,' or 'to vie with another in keeping awake.' Compare line 15 of the Lamiyat Al Agam,

تنام عينى وعين النجم ساهرة وتستحيل وصبغ الليل لم يحل

'My eye sleeps, while that of the stars is wakeful;
'They change their positions, while the deep gloom of night changes not.'

[5] Literally, 'and at another time (pondering) on my return home;' *i. e.* how miserable it would be thus to return home not only disappointed in my quest, but with a fresh loss.

[6] وخد is to 'prance' in running; throwing out the legs like the camel and ostrich when at full speed.

So I made a sign to him by waving my garment,
And expected that he would turn aside in my direction;
But he heeded not my signal, nor pitied my distress;
But proceeded regardlessly, wounding me with the arrow of scorn[1].
I therefore hastened towards him intending to beg of him
To give me permission to take my seat behind him[2],
Though I should be submitting thereby to endure his pride.
Now when I had with some difficulty overtaken him,
And had succeeded in obtaining a distinct[3] view of him,
I found that it was on my camel that he was mounted,
And that it was my lost property[4] that he had found.
So I was not slow to dislodge him from her hump,
And to try to pull the end of her cord away from him,
Saying [to him], 'I am her owner, and the man who lost her,
And her milk and her offspring alike belong to me;
Be not therefore as absurdly covetous as Ashaab[5],
Lest[6] thou only bring useless trouble on thyself and me.'

---

[1] *i.e.* 'treated me with a contemptuous neglect which wounded my feelings.'

[2] Literally, 'that he would let me ride behind him, and endure his pride.' The second clause is idiomatically coupled with the first, merely because it expresses the necessary consequence of the first, and not because it is meant that Abou-Zaid actually requested, or intended to request the traveller to allow him to bear his pride.

[3] Or, 'had made the course of my eye wander over him,' *i.e.* 'surveyed him carefully and entirely.'

[4] 'That my stray animal was what he had picked up.'

[5] *i.e.* in thinking that thou art going to keep everything that thou findest even though its owner claim it. (Concerning Ashaab see Note (A) at the end of this makamah, page 287.

[6] Or, 'for by so doing thou wilt be wearied thyself, and weary (me) [to no purpose],' *i.e.* by such absurd covetousness thou wilt only become a torment to thyself and to others.

But he began to attack[1] me, and then complain[1] of my attacks;
At one time boldly aggressive[2], at another shamelessly timid[2].
But while he displayed this alternation[3] of violence and meekness,
Now behaving like a lion, and now assuming submission,
Lo! Abou-Zaid came suddenly upon us, dressed in tiger's[4] skin,
And careering along like an inundating flood;
So that I feared he would treat me as he had done[5] already,
And his conduct be the same as it had been the day[6] before,
And myself have to share the fate of the 'two tanners[7],'

---

[1] Literally, 'he began to sting (or 'bite') me, and then to squeak [as if hurt],' like a rat or other mean creature which bites at the same time that it calls out as if it were hurt; *i. e.* 'he at once attacked me and complained of me as the aggressor.'

[2] The meaning of this clause is like that of the preceding, viz. 'he began first to display effrontery, and then to be not ashamed [of betraying timidity],' (for thus the ellipsis must be supplied); behaviour which shewed that he was a coward, though covetous.

[3] These alternations are expressed in the original simply by the conjunction Wav.

[4] The Scholiast says that 'dressed in leopard's skin,' means 'with an air of boldness and confidence.'

[5] 'So I truly feared that his to-day would be like his yesterday;' *i. e.* 'that he would behave to me now as he had done before.' Compare a passage in the Makamah of Damascus (see pag. 191, note 2), 'When I had discovered the wide difference between his to-day and his yesterday;' *i. e.* 'between his present practice and past professions;' where a similar passage from the Mak. of Damietta is also quoted, 'The worst of men is he whose [practice] to-day falls short of his [professions or promise of] yesterday,' من يومه أخسر من امسه.

[6] Literally, 'and that his sun would be like his moon;' a phrase of similar import to that in the last clause; viz. 'that his conduct that day would resemble his conduct on the preceding night.'

[7] 'And that I should have to be classed with the "*two tanners*" [as never heard of more].' القارظين were two men who went out to

With nothing left of me but the tale[1] of which I was the subject;
But all that I could do[2] was to remind him of his past promises,
And of what he had done to me on the preceding day.
I therefore conjured him to tell me if he was now come
To effect reconciliation with me, or to complete my ruin[3].
And he replied, 'God forbid that I should kill a wounded man[4],

gather a herb called قرظ used in tanning leather, and never returned, or were heard of more, so that their reappearance became proverbially impossible. One of the poets of the Diwan Hozaliyah speaking of an impossibility says, 'it will never happen till both the Karezain return' حتّى يؤوب القارظان كلاهما *i.e.* 'till doomsday,' 'ad Græcas Calendas.'

[1] Either, 'become a mere tale after having been a reality' (*i.e.* 'instead of a reality'); or 'become a predicate after having been the subject' [of that predicate]; خبر and عين being grammatical terms meaning respectively 'predicate' and 'subject.' An attempt has been made to combine these two renderings in the above translation. Compare Ps. xc., 'We bring our years to an end as a tale that is told;' and Persius, v. 152, 'fabula fies;' *i.e.* 'thou wilt become (in death) a mere tale;' 'nothing will be left of thee but the tale that records thy past existence. Sometimes the word اثر ('trace') is substituted for خبر ('tale' or 'predicate') in the above phrase. Compare, in the xth Makamah (pag. 120, De Sacy) لا اطلب اثراً بعد عين 'Seek not after the trace when the reality is gone;' and in Makamah xv. (pag. 174, De Sacy), [illegible] عين 'I left them both mere traces of themselves.'

[2] or, 'I saw nothing to be done but, &c.'

[3] or, 'for that wherein would be my utter ruin.'

[4] 'One whom I have already wounded.' Another barbarity of killing a disabled man occurs in the [illegible] where Abou-Zaid says, 'Fear me not on account of [illegible] already brought upon thee; for I am not one of th[illegible] sting twice,' ممّا يلسع مرتين

Or add a simoom by day to my hot wind of the night[1];
I came to thee only to ascertain the state of thy affairs,
And to make myself as a right hand to thy left[2].'

Then my heart was set at rest, and my fear dispelled,
And I proceeded to inform him about my camel,
And how the person who was with me persisted in denial[3];
Whereupon he looked at him like a wild lion[4] at his prey,
And then set his lance in rest against him,
And swore by Him who lights up the dawn,
That unless he at once submitted to an ignominious flight[5],
And consented to withdraw with the loss[6] of his prize,

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[1] *i. e.* 'add fresh mischief to what I did last night.'

[2] *i. e.* 'to be thy companion and abettor.'

[3] Literally, 'veiled himself in effrontery;' endeavouring to conceal his fraud by assuming the confidence of truth. برقع is a veil which covers the whole face, worn by Moslem females out of doors.

[4] 'A lion of the lair,' see Mak. of Sanaa, pag. 88, note 7.

[5] Literally, 'effect his escape as flies do,' *i. e.* 'by being too contemptible to be punished.' This phrase is admirably illustrated by a couplet of the poet Al Souli, quoted by the Scholiast, viz.,

فكّن كيف شئت وقل ما تشاء وابرق يميناً وارعد شمالاً
نجا بك لومك منجا الذباب حمته مقاذيره ان ينالاَ

'Do (be) just what thou wilt, and say what thou pleasest;
'And lighten to the right, and thunder to the left (*i. e.* bluster as thou wilt);
'Thou may'st still escape thy [deserved] reproach as flies escape,
'Whose foulness (or 'vileness') saves them from being struck.'

[6] Literally, 'content himself' instead of [carrying off] a prize, with bare return:' *i. e.* 'being permitted to retire with impunity.'

Such is the force of the idiomatic use of the prepositions من and ب after the verb رضى 'to be content;' the former being prefixed to an

He would certainly plunge the spear-head into his neck[1],
And put his sons and friends into mourning for him.
Then he threw down the camel's cord, and fled in haste[2]:
And Abou-Zaid said to me, 'Take her, and mount her hump,
'For this is one of the two[3] good deeds I ought to do,
'And one misfortune, they say, is easier to bear than two.'
So I was perplexed whether to blame or thank him[4],

---

object which one consents to relinquish, the latter to one with which one is obliged by circumstances to content oneself. The phrase appears to be quoted by Hariri from a line in the Moallakah of Amrou Al Keis, viz.,

لقد طوّفتُ فى الآفاق حتى رضيتُ من الغنيمة بالإياب

'I have roamed about through the regions of the earth,
'Till I was forced to content myself with bare return instead of booty;'

i. e. 'to relinquish the hope of making gain, which repeated failures have convinced me is impracticable.' Tograi the author of the Lamiyat Al Agam seems to have quoted from the same source, where he says,

والدهر يعكس آمالى ويقنعنى من الغنيمة بعد الكَدّ بالقفل

'Fortune thwarts my hope, and obliges me to content myself,
'After [much] toil, with bare return instead of booty.'

[1] Literally, 'that he would certainly make his spear-head drink from his jugular vein.' The verb means primarily to 'lead a horse down to drink at a pool.'

[2] 'Precipitately;' literally, 'went off, and with him was rapidity;' حِصاص means either 'rapidity in running,' or else the same as ضِراط from ضرط 'pepedit,' the effect being put for the cause, viz. terror. In either case, the phrase may be rendered 'he fled precipitately.'

[3] The two good deeds which he might have done were to restore the horse and to restore the camel, of which he did only the latter.

[4] Literally, 'I was perplexed between the blaming or thanking of Abou-Zaid, and about poising his benefit with his mischief.'

And whether the benefit compensated for the wrong done me;
But, as if he were supernaturally informed[1] of my thoughts,
Or had divined what reflections disturbed my soul[2],
He turned to me smilingly, and fluently indited these lines:

'My friend[3], who hast meekly an injury borne,
That my brethren and kin would have sorely resented,
And, though yesterday grieved by my outrage and scorn,
Art glad that I now have sincerely repented,
O excuse for my present behaviour the past,
And away both thy censure and gratitude cast.'

'But,' said he, 'my temper is as hasty[4] as thine is gloomy[4];

[1] 'As if he had it whispered to him by some unseen person.'

[2] سِرّ 'secret;' a word often used for 'the soul.'

[3] Literally, 'O my brother, who patiently bearest my injurious treatment (the injury I inflicted on thee), more than my brethren and countrymen [would have done]. If (my conduct of) yesterday annoyed thee, yet at least (my conduct of) to-day has cheered thee. Then excuse that for this (the former for the sake of the latter), and cast aside both my praise and my blame' [as evenly balanced], *i. e.* 'abstain altogether from praising or blaming me, considering that my merits exactly balance my demerits.' The last phrase brings to mind a line of poetry in Hariri's preface, ending لا عليّ ولا لي the meaning of which is, 'I am content to indulge my taste and not have either praise or blame for it.' 'No praise I claim, content, if only unassailed by blame.'

[4] or, 'I am prone to violent rage, as thou art to sullenness.' The words تَنَق and مَدَق express two different affections of anger; the first, a sudden ebullition, the latter, that sullenness which makes a man brood over a wrong, and shed tears of vexation; and two persons distinguished by these different temperaments, rarely agree. This expression is used by Abou-Zaid merely as an excuse for quitting Hareth, and going away

How then is it possible that we should agree together?'

So he departed, cleaving the dust[1] before him as he went,
And urging forward[2] his steed with all his might[3].
But for me, I delayed not to mount my camel,
And set out again in the direction that I had intended[4],
Till I reached my dwelling[5] after my mishaps great[6] and small[6].

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with his mare in order that he might not have further opportunity of asking him to return her to him. There are several similar expressions in the Makamat, *e.g.* انا كَلِف وانت صَلِف فكيف ناتلف 'I am ambitious, and thou vainglorious, and how should we agree?' Again, at the end of the xxxv th Makamah, when Abou-Zaid wants to quit Hareth for similar reasons, he says, انا عربيد وانت رعديد وبيننا بون بعيد 'I am a passionate drunkard, and thou a coward,' (*i. e.* one whose timidity keeps him from excesses), 'and there is a great difference between us;' (*i. e.* so that we cannot be good company for each other).

[1] Literally, 'cutting the skin (surface) of the ground,' *i. e.* with the hoofs of his horse which raised the dust, and cut deep into the soil.

[2] ركض 'pedibus motis impulit equum.' Gol.

[3] Literally, 'spurred on his steed with what spurring!' أيما is a pronoun of admiration like 'quantus,' or 'qualis.' Gol.

[4] or, 'to return to my purpose;' *i. e.* 'to recommence my journey in the intended direction.'

[5] or, 'my place of sojourn,' (*i. e.* among the Bedouin Arabs).

[6] Such is Hariri's own explanation of the last two words in this Makamah; the first of which is the diminutive form of the second, so that the first means 'small mishaps,' and the second 'calamities.'

NOTE (A.) See pag. 281, note 5.

Ashaab was a servant of the Khaliph Othman, and a native of Medina. He died A.H. 54. He was proverbial among the Arabs for covetousness (طمع), and for a strange sanguine temperament, which led him constantly to expect 'windfalls,' and to be on the look out for what he could get. His character is thus depicted in truly Theophrastic style by the Scholiast: "He never saw a man put his hand into his pocket without hoping and expecting that he would give him something. He never saw a funeral go by, but he was pleased, hoping that the deceased might have left him something. He never saw a bride about to be conducted through the streets to the house of her bridegroom, but he prepared his own house for her reception, hoping that her friends might bring her to him by mistake. If he saw a workman making a box, he took care to tell him that he was putting on a board or two too many, hoping that he might give him what was over, or something for the suggestion. He was said to have followed a man who was chewing mastich (a sort of gum which Orientals chew like betel-nut as a pastime) a whole mile, thinking he was possibly eating food, and intending, if so, to ask him to give him some. When the youths of his native town taunted him, he told them that there was a wedding at a certain house, in order to get rid of them, (because they would go to get a share of the bonbons distributed there); but as soon as they had gone, it struck him that possibly what he had told them was true, and that they would not have left him had they not been aware of its truth; and he actually followed them himself to see what he could get too, though exposing himself thereby to fresh taunts from them. When asked whether he knew of any thing more covetous than himself, he said, 'Yes; a sheep I once had that climbed to an upper stage of my house, and seeing a rainbow mistook it for a rope of hay, and jumping at it, broke its neck.' Whence 'Ashaab's sheep' became proverbial for covetousness, as well as himself." See Shareeshi.

THE MAKAMAH

OF

RYE[1].

THE WORDS OF HARETH IBN-HAMMAM.

EVER since I duly regarded my moral welfare[2],
And distinguished what to aspire after[3] from what to eschew[3],
I was careful to give ear to the warnings[4] of admonition,
And to discard the language of intemperate anger[5],

[1] A Persian town between Hamadthan and Teheran; once a capital of the Selgoukides.

[2] or, 'ever since I duly established ('recte constitui.' Gol.) a regard to my final interests.' تدبير is explained by the Scholiast as meaning النظر فى العواقب, 'regard to the end of things.'

[3] A very idiomatic phrase in the original. The words قبيل and دبير mean respectively, 'the thread which is pulled towards the breast in weaving,' and 'that which is drawn away from it.' Metaphorically they are used to express respectively, 'what we ought to turn towards' (ما اقبل عليه), and 'what we ought to turn away from' (ما ادبر عنه), *i.e.* 'what is to be aspired after, and what is to be eschewed.' Some commentators suppose them to mean 'progress' and 'retrogression;' or whatever promotes each of these.

[4] or, 'sermons.'

[5] or, 'words provocative of anger.' Under the denomination 'angry words,' all culpable language is here included; violent paroxysms of anger being accounted by Orientals peculiarly flagitious, as destructive of that tranquillity of mind which they consider essential to moral well-being.

That so I might be adorned with the graces of virtue[1],
And exempt from whatever is faulty[2] or unseemly;
And I continued to exercise myself in this discipline[3],
And gradually to extinguish thereby the embers of wrath,
Until the habitual practice of it[4] became natural to me,
And to apply myself to it was to obey an inclination.
Now after that I had thus renounced the bands[5] of error,

The restraint of angry feelings and expressions is inculcated as a distinct duty in the Hebrew Scriptures; *e.g.* 'Cease from anger and forsake wrath;' Ps. xxxvii. 'A fool's wrath is presently known;' Prov. xii. 16; see also Prov. xix. 19, and xiv. 29.

[1] 'The best of dispositions.' محاسن is a plural noun signifying 'good things,' 'excellencies.'

[2] 'Whatever marks with disgraces' (or 'imperfections,' literally, 'rents').

[3] See note 3, pag. 269, in the last Makamah.

[4] or, 'naturalization of myself to it became natural to me,' and 'painful application of myself to it [became] an inclination obeyed;' *i.e.* 'so habitual to me that it was as easy as yielding to a propensity.' تطابع means, 'the practice of anything which is not a natural habit, but may be made such by use;' and تكلّف, 'the imposing upon oneself a habit from which one's natural temperament is averse.' Compare with this passage Persius, *Sat.* v. line 39:

'Tunc fallere sollers
Apposita intortos extendit regula mores;
Et premitur ratione animus, vincique laborat.'

The Arabs, however, have a proverb الطبع املك, 'nature is all-powerful;' *i.e.* she will sometimes prevail over whatever opposition to her is made by culture or discipline. 'Naturam expellas furcâ; tamen usque recurret.'

[5] Literally, 'when I had loosed the *loops* of error,' *i.e.* 'when I had loosed myself from them,' or, 'had risen up from them, and shaken them off;' a metaphor derived from the *loop* formed by the arms or otherwise (حبوة plur. حبى), with which the Arabs in squatting on the ground are

And succeeded in discriminating truth from falsehood[1],
I happened to be sojourning awhile in the town of Rye,
When I saw there one morning group after group of people,
Who, while they dispersed themselves on every side like locusts[2],
And hurried to and fro like fleet coursers[3],
Conversed about a preacher whom they were going to hear,
Whom they represented as superior even to Ibn-Simeon[4].

---

wont to hold their thighs and shins together, by way of support, and which is of course loosed when they rise up from that posture. Conf. pag. 40, note 2, on the passage حلّت الحبى للقيام, 'The *loops* were loosed preparatorily to rising up.'

[1] The Scholiast says that الحىّ and اللىّ are equivalent to الخير, 'good,' and الشّر, 'evil.' The first of those words is of very obscure derivation. The second means properly 'what is crooked,' and hence, 'what is false' (English, 'lie'). Nearly the same phrase as that here used by Hariri is employed by Ibn-Fared in his Aiyiat, viz. صار الكلام الحىّ لى, *i.e.* صار الكلام الحق باطل (as Jelaal ad'deen Al Syuti explains it), 'my words of truth were falsified.' Shareeshi derives حى from حوى, 'collegit,' 'comprehensit;' whence perhaps it has the sense 'compactness,' 'soundness.'

[2] A flock of locusts scatter themselves widely in order more effectually to devour the herbage, which will not suffice them if they are too close together. Comp. Isaiah xxxiii. 4, 'As the running to and fro of locusts shall he run;' Proverbs xxx. 27, 'The locusts go forth by bands;' and, Ps. cix. 23, 'I am tossed up and down as the locust.'

[3] He means to describe the fluctuating movements of a large crowd.

[4] Literally, 'and placed Ibn-Simeon below him.' This was a celebrated Moslem preacher of the 4th century after the Hegira. When asked how he could conscientiously exhort people to self-denial and abstinence, and yet himself live in luxury, he replied, 'Always live in such a manner as to be at peace with God; if you find that you can do so while you enjoy the comforts of life, you need not discard them as dangerous.' Schol.

I was therefore not to be deterred[1] from trying to hear him,
And seeking to ascertain who this preacher might be,
By knowing that I must endure the din of the clamorous,
And bear the pressure of a dense throng of people.
So I suffered myself[2] to be carried along with the crowd,
And to be slid insensibly upon the thread of the populace,
Till we arrived at last in a place of assembly[3],
Wherein were congregated alike the ruler and the ruled,
And the illustrious and the obscure[4] were gathered together;
And in the midst of the throng[5], and amid the noblest of them[6],
I beheld a man who seemed bowed, and very crooked[7],

[1] 'It did not hinder me,' or 'make it seem too difficult for me (to hear the preacher) that I should suffer the noisy, and endure the pushing.'

[2] 'I submitted with the submission of a docile animal.' The verb اصحب means, 'mite et docile se præbuit jumentum, postquam refractarium esset' بعد الصعوبة.

[3] نادٍ is the place where an assembly (ندى) congregates; see the beginning of Hariri's preface, where this word occurs.

[4] Conf. Job iii. 19, 'The small and great are there.'

[5] Literally, 'the *halo* of the assembly.'

[6] Literally, 'its new moon' (*i.e.* of the assembly). The Scholiast says that by هالة ('the ring of mist which surrounds the moon'), is meant here the throng of the lower orders of people, who would be on the outside of the assembly; and by اهلة (plur. of هلال, 'new moon') the more distinguished and noble, who would be in the middle of the assembly, as the moon is in the midst of the halo. Observe the appropriateness of the use of وسط and فى وسط in this passage, the first before a plural substantive or noun of multitude, like the English 'amid,' and the latter before one in the singular number, like the English 'in the midst of.'

[7] قعس signifies 'that species of deformity which consists in a protrusion of the chest and concavity of the back.' It is the converse of حدب which expresses the more ordinary symptoms of a *hunchback*.

And who was attired in the mitre[1] and green satin[1];
Who was delivering[2] a sermon of power to heal souls,
And to soften even hearts as hard as rocks;
And I heard him pronounce these words,
While the minds of his hearers were ravished by his words,
'Son of man, how great is thy clinging to what deludes thee,
And thy cleaving to what will only injure thee,
And thy attachment to what only leads thee astray,
And thy delight in him who vainly flatters thee!
Thou art wholly occupied in what fruitlessly wearies thee,
While thou art negligent of what truly concerns thee;
And drawest wide the bow of thy transgressions,
While thou clothest thyself in covetousness that will ruin thee?
Thou art never content with what is sufficient for thee[3],

[1] A priest or Imaum among Moslemins wears his turban neatly arranged in a conical form, like a mitre, with the end hanging down behind. The green satin cloak was worn by Imaums, and even by Khaliphs, in virtue of their sacred character. This dress was assumed by Abou-Zaid, in order to make the people believe him to be a real preacher. طيلسان is derived from اطلس, 'satin.'

[2] or, 'bursting forth in a sermon.'

[3] Here Shareeshi quotes the following verses on contentment,

يـا عائب الفقر ألَا تـزدجـر عيبٌ الغنى اكبر لـو تعتبر
مـن شرف الفقر ومن فضله على الغنى لو صحّ منه النظر
انّك تعصى الله تبغى الغنى وليس تعصى الله كـى تفتقر

'O thou who deemest poverty a disgrace, wilt thou not be admonished?
'Know that the disgrace of wealth (if thou be well advised) is greater;
'For whoever takes a correct view of things will perceive,
'That it is one of the privileges and superiorities of poverty over wealth

Nor abstainest from things forbidden to thee,
Nor attendest to the words of admonition,
Nor art deterred by the voice of threatening!
It is thy habit to veer with [the impulses] of passion,
While thou stumblest at random like the dim-sighted,
And thy purpose to toil hard in acquiring gain,
While thou art only gathering substance for thy heirs[1]!
Thou art covetous of the increase of what belongs[2] to thee,
While thou rememberest not what is before thee;
Thou art bent on the enjoyment of sensual pleasures[3],
But careless whether thou be acquiring merit or demerit[4].
Dost thou imagine that thou wilt be left in impunity[5],

'That by desiring wealth thou disobeyest God,
'But that thou dost not disobey him by remaining poor.'

[1] See Mak. of Tenise, pag. 160, line 4.

[2] Literally, 'what is with thee,' *i. e.* 'what thou already possessest.'

[3] الغاران, according to the Scholiast, are البطن والفرج or الفرج والفم. Shareeshi says that Hariri is here quoting from the following line of a poet,

الم تَرَ انّ الدهر يوم وليلة وان الفتى يسعى لغاريه دائبا

'Seest thou not that as the world (or 'time') has its day and its night,
'So man also has two appetites on which he is habitually bent?'

[4] 'But carest not whether it is for thy advantage or thy loss [to pursue this course],' 'whether debt is thereby becoming due to thee or from thee' للك ام عليك. The same idiom occurs in Hariri's preface, where he says, 'I only desire to be quit of my task without incurring either praise or blame for it,' 'without acquiring merit or demerit by it,' لا علىّ ولا لى.

[5] or, 'at large.' سدًى is primarily applied to a camel which is turned out loose to graze.

And that thou wilt not be called presently[1] to account?
Or dost thou think that death will accept bribes[2],
Or distinguish between the strong and the feeble[3]?
No, indeed[4]! Neither wealth nor children can avert death[5],
And nothing avails the dead[6] but their accepted actions[7]:
Then blessed is he who hears and remembers,
And verifies by practice his profession of religion;
And withholds himself from the indulgence of appetite,
And knows that he alone is truly happy[8] who repents,
And that each will at last have nothing [to trust to][9]
Except the course that he has chosen to pursue;
And that it will soon be shewn what that course has been[10].'

---

[1] 'To-morrow.'

[2] Compare Job xli. 4, where it is said of the leviathan, 'Will he make a covenant with thee? or wilt thou take him for thy servant for ever?'

[3] Literally, 'the lion and the fawn.' Compare a passage in the xxth Makamah, where he says of a sorcerer, 'He ensnared alike the lion and the lamb,' قنّاص للاسد وللنقد.

[4] See كلّا 'prorsus non,' in the Mak. of Sawa, pag. 253. It is probably derived from كل 'all' and لا 'not,' and means 'altogether not.'

[5] Compare, in the xxviiith Makamah (pag. 347, De Sacy),

لا مال اسعدهم ولا ولد ولا حماهم عدد ولا عدد

'No wealth or child can help them, and no weapons or numbers protect them.'

[6] 'The tenants of the tombs.'

[7] *i. e.* 'those of their actions which God takes in good part and accepts.'

[8] *i. e.* 'for the next world.'

[9] *i. e.* 'as a hope of acceptance with God.'

[10] 'That his course of conduct will soon (سوف) be looked into, and scrutinized, and meet its due recompense.'

Then he indited, with tremulous tone, but sonorous voice[1],

'Think not, my friend[2], that golden store
Or palace can avail thee more,
When, tenant of the grave become,
Thou there hast found a final home.

Then use thy wealth[3] to please thy Lord,
And bounteous aid to all afford,
Content to win a heavenly prize,
To gain thy meed beyond the skies.

Lest time, whose tooth incessant gnaws[4],
Who tears and rends with ruthless claws,
By sudden change thy powers impair,
And foil thy every purpose fair.

Trust not the world's perfidious[5] smiles,
Nor cease to dread her secret wiles,

---

[1] *i. e.* like a preacher who speaks earnestly, but still as though he trembled for the spiritual safety of his hearers.

[2] Literally, 'By thy life (*i. e.* be assured!) neither houses nor wealth will avail a rich man, when he dwells in the dust, and makes it his home.'

[3] 'Then be liberal with thy property in things pleasing to God (almsgiving, &c.), content with what thou wilt gain of his recompense and reward' (as a compensation for thy loss here).

[4] 'And be beforehand (in the right use of thy wealth) with the vicissitude of time, for it destroys with its crooked talon and its tooth' (molaris).

[5] 'And trust not the world (fortune) the perfidious, nor its treachery, for how many are those both mean and noble (خامل ونابه) whom she has

Those wiles that oft have fatal been
Alike to noble and to mean.

Thy wanton appetites oppose[1],
And strive to crush the deadly foes
Whose erring guidance once t'obey
Will cast thee far[2] from wisdom's way.

The fear of God with zeal preserve[3],
From His commandments fear to swerve;
That, safe from every fear beside,
Thou mayst his dread account abide.

Let no delusion turn thy thought[4]
From deep remorse for evil wrought;
But floods of tears descending shew
How true thy heart's repentant woe.

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ruined!' Compare a passage in the xxviiith Makamah (pag. 346, De Sacy), 'Contemplate fortune, and the ravage of her attacks, and the mischief of her perfidy and treachery. She hath dispersed mighty hosts, and destroyed honoured kings. She never gives wealth, but she afterwards consumes it away again.' 'Fortuna sævo læta negotio.'

[1] 'And resist thy natural appetite (the desire of thy soul), which no deluded person ever yielded to but he fell from his high places.'

[2] or, 'down.'

[3] 'And carefully preserve the fear of God and awe of him; that thou mayest be saved from the terror of his vengeance (punishments).'

[4] 'And be not diverted from recollecting thy sin; but bewail it with tears that resemble heavy rain at the time of its descending.'

The rare verb لَهَا is equivalent to اشتغل when followed by the preposition عن; See Golius.

Let death be present[1] to thy eyes,
With all his dread realities,
His stroke with direst horror fraught,
His cup surcharged with rueful draught.

For soon as ends our dwelling[2] here
There yawns for all a chasm drear,
Where every mortal downward goes,
How high soe'er his palace rose.

Then let the wise betimes[3] perceive
The evil of his deeds, and grieve,
And learn amendment, ere the door
Of grace is closed, to ope no more.'

Thus the people were moved to penitence and tears[4],

[1] 'And picture to thy eyes death, and his stroke, and the terror of his meeting, and the taste of his bitterness' (literally 'his colocynth,' a bitter herb).

[2] 'For the end of the dwelling here of the living is a pit which he will descend to, lowered from his towers (or 'domes').'

[3] 'Then well done! the mortal (عبد) whom the evil of his deeds distresses, and who begins amendment of life before the closing of the door [of God's grace] (which was opened to him).' In religious compositions a man is often called by the Arabs عبد with reference to God, without the addition of the word الله which would produce an ambiguity with the proper name عبد الله. تلافى is equivalent to تدارك 'resartio,' 'reparatio.'

[4] Literally, 'the people continued between tears that they shed, and repentance that they exhibited.'

Till sunset was near, and the duty of prayer was urgent[1];
But when their voices were all hushed in silence[2],
And the preaching and the repentant tears had ceased,
An applicant came and complained to the prince who was present,
Appealing loudly to him from the oppression of his agent[3],
But the prince attended only to the plea of the aggressor,
And seemed unwilling[4] that his extortion should be exposed.

---

[1] or, 'accumulative,' according to Shareeshi. The five stated times of prayer obligatory upon Moslemin are, just before sunrise, three hours after sunrise, noon, three o'clock P. M. (العصر), and after sunset (العشى). These prayers are all 'obligatory' فرض (as distinguished from those which are spontaneous or supererogatory نفل); but whenever any one of them has been omitted for a sufficient reason, the omission may always be repaired by adding it to the next; after which it is too late to repair it. At the time spoken of in the above passage the عشى (tempus ab occasu Solis ad primam noctis vigiliam) was approaching, and with it the obligation of its prayers; and since the people had been so much occupied by attention to the preacher that they had omitted the prayer of the عصر (3 o'clock P. M.), the accumulated duty of two prayers now summoned their attention. For an account of the origin of the institution of the 'five daily prayers of Moslemin,' as given in the authorized tradition of Ibn-Abbas, called معرج النبى, see note (A) at the end of this Makamah.

[2] Literally, 'So when the voices were hushed (خشع), and silence ensued.'

[3] The injustice of governors of towns and provinces in Persia has always been notorious. It has been usual for the Sultan or Shah to give away offices of the first rank to the highest bidder, and for the governors thus appointed afterwards to remunerate themselves for the expense of their appointment by extorting through means of exorbitant taxgatherers and excisemen from the rayahs or countrymen in the district.

[4] Here we find again the verb لَجَا (see pag. 297, note 4) in the sense

So, beginning to despair of obtaining redress from him,
The applicant entreated the preacher to admonish him;
Whereupon the preacher arose, with cheerful alacrity,
And indited these lines with allusion[1] to the prince:

'How strange[2] it seems that *one* should toil and try
With eager hope to gain authority,
And, when 'tis gained, oppression multiply,
And weave a warp[3] and woof of tyranny,
Regardless[4] of religion's warning cry,
And only bent his base pursuits to ply,
To quaff[4] from lucre's filthy stream his fill,
Or lure his agents deeper draughts to swill!

'to be diverted by some other motive' ('some motive in reserve') [from the performance of duty].

[1] 'Referring, or alluding to the prince;' *i. e.* speaking of him indirectly, without mentioning his name or title.

[2] Literally, 'strange! that one should seek (hope) to obtain authority (magistracy) till, when he has attained his desire, he practises tyranny;' راجٍ is the participle of رجا, 'to hope.' حتى 'till,' is here equivalent to 'and then.'

[3] 'That he should weave a woof, and a warp in oppressions,' *i. e.* 'commence them, and then persist in them, and carry them out to the utmost.' The verb سدا means, 'to stretch the threads called the warp preparatorily to weaving,' and hence to 'make a beginning' in anything; and لحم means, to 'weave the woof across the threads of the warp, so as to form an actual texture,' and hence to 'complete any work.'

[4] 'Sometimes lapping at its pool (that of oppression and extortion), and sometimes making others lap from it; (*i. e.* not only committing oppression himself but enabling and encouraging his dependants and agents to do the same) without caring (ما ان يبالى) provided that he follow his desire therein (in extortion), whether he conforms with his religion or sets

Ah! who[1] that once the sore remorse discerns
Of him who willing ears to slander turns,
Or who[1] that knows how changeful man's estate,
Could still persist such wrong to perpetrate?
But yet to one who holds the reins[2] of power
O, yield the homage of the present hour,
And seem[3], though oft from duty's path he swerve,
As if thou failed[3] his errors to observe;
Without complaint to waters foul[4] repair,
When he forbids thee limpid streams to share,
And meekly graze whene'er he bids thee feed
On bitter pasture, nor its rankness heed;

---

it at nought (subverts it).' The word ولغ translated above 'to quaff,' and 'to swill,' would be more literally rendered 'to lap,' since it expresses the method of drinking with the tongue peculiar to dogs. It is used here as an opprobrious term like the English 'swill.'

[1] 'Ah! woe to him! if he were well aware that there is no human condition that does not change, he would surely not have been thus tyrannous, and if he comprehended clearly how great is the repentance of him who has listened attentively to the lie of slanderers (or 'informers'), he would never have listened [to them].' The order of these two clauses is reversed in the translation, as well as that of the two that precede them.

[2] Literally, 'leading-rope' (of a camel); a metaphor for executive power.

[3] 'And wink (or 'close thy eyes for a while'), if he neglects the observance of duty, or speaks (decides in judgment) rashly.' The words الغا الرعاية are paraphrased by Shareeshi ترك المحافظة للحقوق.

[4] 'And graze on bitter herbage if he summons thee to do so, and repair to brackish pools if he forbids thee the sweet; (*i.e.* submit in all respects to his will, however capricious, just as a sheep or camel does to that of the shepherd); and bear patiently his injuries, although their touch distresses thee, and makes a flood of tears to flow from thee, and [even] exhausts it.'

And though his outrage oft thy patience try,
Or wring thy tears till e'en their fount is dry,
Submit to bear awhile thy present wrongs,
From one to whom a short-lived sway belongs;
Since fortune[1] quickly will her favourite spurn,
And bid the flames of hate against him burn,
And he, degraded, helpless, and forlorn[2],
Who once thy homage claimed, provoke thy scorn,
Or move thy pity, when his cheek shall lie
Defiled in dust of lowest infamy;
And all the foes exult at his disgrace,
Who see him stripped and emptied of his place.
Such here his fate[3], and soon he must appear
Where eloquence will lisp in faltering fear,

[1] 'For fortune will certainly make thee laugh at him, when she departs from him, and kindles the flame of assault for war against him;' *i. e.* 'He will not oppress thee for ever, but will soon become the object of thy scorn instead of thy fear.' Compare Æsch. *Eum.* 530:

γελᾷ δὲ δαίμων ἐπ' ἀνδρὶ θερμῷ,
τὸν οὔποτ' αὐχοῦντ' ἰδὼν ἀμηχάνοις
δύαις λέπαδνον, οὐδ' ὑπερθέοντ' ἄκραν·
δι' αἰῶνος δὲ, τὸν πρὶν ὄλβον,
ἕρματι προσβαλὼν δίκας,
ὤλετ' ἄκλαυστος αἴστος.

[2] 'And fortune will bring down upon him the exultation of his enemies over him, when he is seen stripped and emptied of his office;' 'and thou wilt pity him when his cheek is soiled in the dust of disgrace.'

[3] 'This is for him,' *i. e.* (so much for his condition here); 'and he will soon be placed in that position (judgment before God), in which even the master of eloquence will be found a stammerer (or 'lisper;' primarily, one who cannot articulate the letters ء, ر, غ, or ل); and he will surely be raised up (or 'summoned to judgment') in a condition more abject (feebler) than the herb of the field.' نقع is a sort of plant which is

Defenceless, abject as the feeblest grass,
All unprepared the dread account to pass,
For each omission[1], each excess, arraigned,
For virtue scarcely sipped[2], vice deeply drained,
For sordid gains[2] by foul extortion made,
For minions trained[2] his base designs to aid.
The Judge divine his every deed will scan
More sternly[3] than th' oppressor dealt with man,
Till[4], crushed beneath the doom to tyrants due,
His ill-used power and ill-gained wealth he rue.'

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very easily trampled down, and when trampled does not recover itself. Golius says that it means a 'very soft sort of fungus,' a sense which would be very suitable to this passage, since the vilest and feeblest of all plants is here intended.

[1] 'And he will be reckoned with for his omissions, and his sins of commission.' The words نقيصة and شغا are primarily used with respect to uneven teeth, some of which are deficient, and others of redundant length, but are here metaphorically applied to moral delinquency in respect of sins of omission, and of act.

[2] 'And he will surely be arraigned (or 'punished') for what he gained (for his unlawful gains), and for those whom he chose (as his agents); and be surely required of (*i. e.* account will be exacted of him) for what he drank draughts of, and what he only sipped the froth of;' *i. e.* 'for his unjust gains, great and small;' the first of these verbs meaning 'to drink draught after draught,' and the second, 'to lap up only the froth of milk,' or, 'what he drank deeply of,' and 'what he only sipped slightly,' may mean respectively 'vice' and 'virtue,' or 'injustice' and 'justice,' for his commission of the former whereof, and his neglect of the latter he will be called to account after death. The latter idea is adopted in the translation.

[3] 'And he shall be examined for the minutest things, just as he used to deal with men, only more thoroughly still.'

[4] 'Till he bites his hand (in vexation and regret) for his administration, and wishes that he had never sought from it the objects which he sought,' *i. e.* that he had not abused his authority by making it a means to gain

Then he addressed the prince himself in these words,
'O, thou who art decorated with princely authority,
Who hast been long habituated[1] to the administration of power,
Let not thy high fortune tempt thee[2] to wanton pride,
Nor thy despotic might betray thee into self-deception:
For fortune is a changeful wind, and power a fallacious[3] flash;
And be assured that the happiest of all governours
Is he by whom his subjects are rendered happy,

unlawful ends. 'To bite the hand' is an ordinary Arabic phrase for the exhibition of regret. Compare a passage in the xth Makamah (pag. 119, De Sacy), 'Tell the governour whom I left in regret and perplexity, and biting both his hands, &c.' يعض اليدين; and in the Makamah of Holouan, the lines translated,

'She came, when last we met, in sad array;
'Her fingers pressed her lips in deep dismay.'

i. e. she was biting her hand in an agony of sorrow.

[1] or, 'nurtured,' 'trained;' the verb رشح is properly applied to a female gazelle when she trains her young to follow her; and مترشح to the young one.

[2] Literally, 'leave off wanton arrogance on account of thy rank, &c.' Shareeshi says that الادلال is properly the 'sauciness and coquetry of women,' and that it is here metaphorically used to express 'the wanton arrogance of power.' صولة is 'superior power over others.'

[3] 'Which promises rain that never comes.' There is a passage very similar to this in the xxvth Makamah (pag. 296, De Sacy), viz. 'The world is treacherous, and fortune unsteady, and opulence like the visit of a nightly vision (طيف); and opportunity (afforded by the possession of power) like a summer cloud.' Compare also in the Makamah of Sasaan:

'The opportunities presented by the possession of power
'And the advantages derivable from high authority
'Are like the confused vagaries of a dream,
'Or like shadows that vanish in the dark.'

And that the most wretched of them in both worlds[1]
Is he whose administration is corrupt.
Then be not of those who scorn[2] and slight the life to come,
And who love and seek only that which is transient,
And who oppress their subjects and injure them,
And, if they bear rule, live on the earth only to corrupt it[3].
For assuredly the Almighty Judge will not be unregarding,
And thou shalt not be left, O mortal, in impunity[4],
But the balance shall certainly be poised for thee,
And thou shalt be judged even as thou judgest.'

When the Prince heard this he became sullenly silent,
And his countenance altered[5], and his colour changed[5],
And he began to lament[6] for his corrupt administration,
And to heave repeated[7] sighs and groans.
Then he gave attention to the case of the complainant,
And to that of him who was complained of,
Removing his cause of complaint from the former,
And animadverting severely upon the latter;
While he shewed courtesy and liberality to the preacher,
And conjured him to be frequent in his visits to him.

[1] Literally, 'in both dwellings,' *i.e.* this world and the next.

[2] يذر is from وذر 'reliquit,' 'missum fecit.'

[3] 'Proceed on the earth in such a course as to bring corruption into it' (a quotation from the Koran).

[4] 'Thou shalt not be left *at large*,' a word (like سدى see pag. 294, note 5) applied primarily to the turning out of a camel to graze.

[5] These two verbs are of precisely similar signification in the original. Al Dgouhari says that امتقع is the most correct usage of the two. They are probably only dialectical varieties of the same word.

[6] To say 'Oph! Oph!' an exclamation expressive of vexation.

[7] Literally, 'to make one sigh ride behind the other.'

Thus the oppressed was triumphant, and the oppressor worsted,
And the preacher began to strut[1] among his acquaintance,
And to pride himself on the success of his scheme.
But I followed him, crouching stealthily[2] behind him,
And surveying his form with a scrutinizing glance;
But when he had detected[3] what I sought to hide[4] from him,
And noticed that my face was frequently turned toward him,
He exclaimed, 'The best[5] of guides is one who leads aright.'
Then he came close to me, and indited these lines,

'I am one[6] who, thou know'st, am a favourite of kings,
Since sweeter amusement my eloquence brings
Than clear-ringing music of treble-toned strings;
And events have no power my condition to change,
While thus between earnest and jesting[7] I range;

[1] or, 'swagger from side to side.' See pag. 167, line 7.

[2] 'Crouching' and so making myself shorter than my real height, while I followed him stealthily.

[3] استشف means properly, 'to see anything through a transparent medium.'

[4] *i. e.* that I was following him and trying to ascertain who he was.

[5] *i. e.* 'you will not find a better guide to the information which you seek, than one who is possessed of it, and can impart it to you as I can.'

[6] Abou-Zaid here describes himself in such a way as to leave no doubt with Hareth who he was. He says, 'I am he whom thou knowest, Hareth, as a familiar companion of kings (one admitted to converse with them), facetious, ready of speech, who delight (others) more than the strings of a lute.' The commentators say that مثالث is the '*treble-toned* string of a lute,' من الاوتار ما على ثلاث قوى just as the مثانى is 'the double-toned' ما على قوتين. But what is precisely meant by these terms the translator is unable to determine.

[7] 'While I am sometimes in real earnest and sometimes in joke, events

No disaster my life of its verdure can bare,
And no inroad of fortune[1] my vigour impair;
But with talon resistless I seize[2] on my prey,
And I force like a wolf into sheepfolds[3] my way;
So that justly "the heir of the world[4]" for my name,
Her Shem, and her Ham, and her Japheth, I claim.'

---

have never altered me since I saw thee last (بعدك); nor has any disaster, however heavy, peeled my branch' (*i. e.* 'stripped my life of its verdure'). Compare the Virgilian phrase, 'cruda viridisque senectus.'

[1] 'Nor has any keen (splitting) edge [of a cleaver] cleft off my tooth;' an idiomatic phrase equivalent to, 'no inroad of fortune has made such impression on me as to deprive me of my power to seize my prey,' *i. e.* 'to execute my schemes;' misfortune being designated as 'a butcher who cleaves the jaw of a slaughtered animal.' Compare a passage in the Makamah of Damascus (pag. 200), where Abou-Zaid says that his children 'were become like meat on a butcher's board,' *i. e.* 'utterly and hopelessly destitute,' 'ruined by the outrage of fortune,' καταρταμωμένοι, 'cut up,' مثل لحم على الوضم.

[2] 'But my talon seizes on every [sort of] prey;' *i. e.* I ensnare all I meet with by my artifices.

[3] 'And my wolf makes his ravages (*i. e.* 'I make ravages *like* a wolf') in every sheepfold.' The sense of this metaphor is the same as that of the last clause. For similar forms of expression, see pag. 58, in the clause of the note beginning 'The form,' &c. سرح is not strictly 'a fold,' but 'a meadow where sheep are left at large to graze.'

[4] 'So that it is as though I were heir of all mankind, their Shem, their Ham, and their Japheth.' Shem, Ham, and Japheth inherited the whole world from their father; and Abou-Zaid means that he had succeeded in enriching himself from all mankind, so that he had become as it were like those patriarchs the heir of all the world. This idea, which is farfetched, was evidently devised by Hariri in order to introduce the rhyme of Japheth with Hareth; for in this short poem he has introduced at the ends of the lines all the words that he could find which rhyme with Hareth in both syllables; and it is only to be wondered at that having

And I replied, 'I am now sure that thou art Abou-Zaid,
Though thou hast pretended sanctity[1] above that of Ibn Obeid.'
But he smiled as doth the hospitable when he is visited[2],
And said, 'Hear, my friend[3]! Always observe veracity[4];
Though its observance threaten thee with fiery consequences[5];
And seek to please God; for the most infatuate of men
Is he who provokes the Lord, and pleases the creature.'

Then he took leave of his friends and companions,
And departed, drawing his train after him[6].

---

imposed this task upon himself he has still produced verses which are intelligible and apposite to the subject in hand. When Arabs write poetry, they always provide the rhymes beforehand out of the Lexicon in which words are arranged according to their terminations, and sometimes, as Hariri has done here, endeavour to introduce at the ends of the lines *all* the words in the language which have a certain termination.

[1] 'I swear that thou art certainly Abou-Zaid, although thou hast stood (*i. e.* 'occupied a position of sanctity as a preacher') where Omar Ibn Obeid stood not;' (*i. e.* 'far above him'). Hareth is astonished to find that the person who had preached so piously, and then boldly reproved the extortion of the governour, was one whose dishonest practices he was so well acquainted with. Ibn Obeid was a preacher of great sanctity in the time of the Khaliph Al Mansour, whom he used to warn of the transitoriness of sovereign power. In this passage occur two of the forms of asseveration by the name of God in use among the Arabs. The three are وَٱللَّهِ, بِٱللَّهِ, and تَٱللَّهِ.

[2] *i. e.* 'when a guest comes to claim his hospitality,' which would make a sordid person look sullen and discontented.

[3] Literally, 'my cousin,' a mode of address common among the Arabs even between those who are connected by no nearer ties than those of friendship.

[4] *i. e.* 'tell the truth as I have just now told thee.'

[5] 'Although veracity burn thee with the fire of threatening;' a metathesis for 'threaten to burn thee with fire.'

[6] Either, 'not gathering up his skirts, as one does who is in a hurry;

But when we afterwards searched for him in Rye,
And sought news of him by sending letters[1] after him,
There was none among us who could discover his retreat,
Or ascertain who in the world[2] had gone away with him.

---

but walking in a leisurely manner, like a rich man;' or 'drawing his skirts (his long sleeves) heavily along, because the pocket in them was now full of money.' If the latter rendering be adopted, the phrase is equivalent to, 'with his purse full.' Compare a passage in the xxvith Makamah (pag. 319, De Sacy), 'When his gold had lengthened my skirt,' أطال ذيلي ذهبه *i.e.* 'by enabling me to wear a long train like a rich man,' or 'by its weight in the pocket which my skirt or long sleeve contained.' Observe that ردن and ذيل are nearly synonymous names for the 'long appendages or skirts of a flowing robe,' the first being more generally appropriated to the full *sleeve*, and the latter to the *train* of the dress. See pag. 354, note 1.

[1] Literally, 'we sought to revive a report of him from the letters of folding,' *i.e.* 'we sent letters directed to him into various quarters, in order that, if in any of those places his residence was known, we might hear news of him.' مدارج is the plural of مدرج, which occurs in the Makamah of Barkaid (see pag. 239, note 7), and is there translated, a 'scrap of paper written on.' It is here qualified by the apposition of the word طيّ 'folding,' because what are spoken of here are 'letters,' *i.e.* 'pieces of paper not only written on, but folded for convenience of transmission.'

Compare a passage in the Makamah of Alexandria (pag. 113, note 7), 'I folded up all mention of him as closely as a document (or 'letter') is folded on its contents,' كطيّ السجل للكتاب.

[2] Literally, 'what locust had gone away with him;' a proverb. The locust is very rapacious; and if anything is lost, the Arabs say, 'What locust has carried it off?'

NOTE (A). See pag. 299, note 1.

The origin of the institution of the five daily prayers observed by Moslemin is narrated in a small volume of great authority among them, which is in fact a commentary on a passage of the Koran, and contains a full and detailed account of the nightly visit of the prophet to the seven heavens, which in that passage is only cursorily alluded to. It is entitled, كتاب حديث المعراج والاسرى لسيّد المرسلين وامام المتقين الذى اسرى به من المسجد الحرام الى المسجد الاقصى وصعوده الى السبع سموات ورجوعه عنه الى فراشه فى ليلةٍ واحدةٍ. 'The tradition of the معراج, and the night-journey of the lord of apostles and leader of the pious from the temple of Mecca to that of Jerusalem, and his ascent to the seven heavens, and his return therefrom to his bed in a single night.' This tradition is attributed to Ibn Abbas (spoken of at pag. 241, note 6 of this book), the cousin and companion of Mohammed, who was supposed to have received it from the prophet's own lips. Among other incidents of the 'journey and return,' he relates that 'when Mohammed was admitted into the Divine Presence in the seventh heaven, he was directed to institute to his sect the rule of praying fifty times a day; but that when he descended into the sixth heaven he met there with the prophet Moses, and was asked by him what directions he had received from God. He told him that among other things he had been directed to instruct his own sect to pray fifty times a day. Moses replied that it was too much, since his sect were too feeble in bodily strength to support so much religious exercise in these latter days, and that he ought to apply for exemption from part of it. Mohammed did so on the spot, being assured by Moses that he was still sufficiently near the Divine Presence to obtain an immediate reply; and in answer to his prayer, the number of obligatory daily prayers was successively reduced by five at a time, till only five were left. He then returned to Moses expecting to be congratulated on his success, but Moses still told him it was too much, and that his own sect (the Jews) were obliged to pray no more than twice a day. Mohammed, however, said he was ashamed to beg for any further exemption. A voice then came from on high, "O Mohammed, if thou desirest it, the last five also shall be remitted;" but he replied, "O Lord, leave the five."' Thus it became obligatory on Moslemin to pray five times a day.

THE MAKAMAH

OF

MERAGRA[1].

OR THE ALTERNATION[2].

THE WORDS OF HARETH IBN-HAMMAM.

I WAS present in the court of administration[3] at Meragra[1],
When a discussion on eloquence happened to be going on;

---

[1] A city of Aderbigan, about two days' journey due south of Tabriz.

[2] The word خِيفَاء means properly 'a horse with one eye grey, and one black;' and is metaphorically applied to that species of Arabic composition (of which this Makamah contains a specimen), wherein the words are alternately without points, and with every letter pointed. All those other Makamat of Hariri, in which his design was merely to exhibit elaborate instances of skill in artifices of this sort, have been past over by the translator, because they cannot be imitated in English in respect of the circumstance in which their merit solely consists. The present Makamah however (though presenting the same obstacle to adequate translation as the rest of its class) has not been omitted, because it is one of the most difficult, and besides is one of the *five* which Schultens has translated into Latin so inaccurately, that it seems desirable that a more accurate version should be presented to the public. The translator has not undertaken the fruitless task of discussing the inaccuracies of Schultens, since they will be readily perceived by a reader competent to compare the present version with his. He seems not to have sufficiently availed himself of the assistance of the native commentaries, to which even the most learned Arabs are glad to have recourse. The admirable Latin version of the Mak. of Sanaa is by Golius.

[3] or 'supervision.'

And the distinguished writers[1] and men of genius who were there
Were agreed that 'none remained who possest purity of style[2],
Or the power of launching out freely[3] in original authorship;
And that there was none left, since the ancients were gone[4],
Who could invent a peculiar method of his own[5],
Or commence a species of composition hitherto untried[6];
But that the most admired[7] author of the present age,
Who holds as it were the reins[8] of eloquence in his grasp,
Is a mere needy dependant on his predecessors,
Though he possess the fluency of the most gifted orator[9].'

[1] Literally, 'knights of the reed, and persons of eminence.' Concerning the word يراعة which is equivalent to قلم see pag. 109, note 2. براعة exactly corresponds with the English 'eminence,' because the verb برع is primarily used to express that a mountain is 'lofty.'

[2] *i. e.* 'in original composition.'

[3] or, 'who could proceed in it (original composition) as he pleased,' *i. e.* 'with the freedom of inventive genius.'

[4] 'None was left after the predecessors.'

[5] or, 'a path conspicuous [from its novelty].' Shareeshi explains غرّاء by the words واضحة and مشهورة, and says that it means the 'primitiæ' of anything.

[6] Literally, 'broach a maiden composition,' *i. e.* 'a species hitherto untried.' Similar metaphors from the اقتضاض الجارية have already occurred, as where Hariri says, 'Of all beside these lines my genius is the originator,' ابو عذرة (literally, 'dominus virginitatis ejus'); and where he speaks of the Makamat as containing رسايل مبتكرة, 'virgin (*i. e.* 'original') compositions.'

[7] or, 'astonishing.'

[8] Rather 'leading-ropes,' (of a camel).

[9] 'Sahbaan Waeil,' spoken of above as a paragon of ready eloquence; see pag. 206, note 3.

But there was an elderly person in that assembly,
Who sat on the outside, in the place assigned to attendants;
And whenever the people waxed vehement in their assertions[1],
And produced a medley of arguments good and bad[2],
The side-glance[3] of his eye and the sneer of his nostril
Shewed that he was like a wild beast waiting to spring[4],
Or contracting himself[5] before he extends his stride,
Or like an archer[6] who is sharpening[7] his arrows,
Or who couches in eagerness for the conflict[8]:
But when their resources were exhausted[9] and silence ensued,

---

[1] 'Coursed impetuously in their career.'

[2] Literally, 'scattered from their baskets good dates and refuse;' *i.e.* stores of all sorts. عجوة means 'the best dates of Medina;' and نجوة 'refuse dates,' 'dactyli stercoracei;' for the Scholiast says that it is derived from a word equivalent to بعرة 'stercus.'

[3] Properly, 'that contraction of the eye which is natural in looking askance and contemptuously.'

[4] The Scholiast supposes that in the rare word مخرنبق the two letters Nun and Beth are superfluous, and that it is derived from خرق, the verb which expresses the action of a gazelle which crouches in readiness to spring forward.

[5] *i.e.* 'like a wild beast that contracts itself by arching its back, and bringing its fore and hind legs near together, preparatorily to taking a long stride in advance or springing on its prey.' These metaphorical phrases imply that Abou-Zaid was ready and eager to take part in the discussion, as soon as an opportunity should present itself to him.

[6] نابض properly, 'one who twangs a bow-string,' means here simply, 'an archer.'

[7] *i.e.* 'preparing to discharge them.'

[8] Properly, 'a match in archery, when men shoot at a mark.'

[9] Literally, 'when their quivers were shaken out,' *i.e.* 'when no more arrows were left therein;' 'arrows' being a metaphorical term for 'argu-

And the storm[1] of debate had subsided and dispute ceased,
He came forth before the assembly and said to them,
'You have been committing a most strange[2] mistake,
And going very much aside from the purpose[3];
For you have as it were dignified mere mouldering bones[4],

---

ments,' used here in accordance with the preceding clauses, in which Abou-Zaid is compared to an archer preparing to discharge his arrows. Conf. Mak. xxxii. (pag. 419, De Sacy) ولم يبق فى كنانتى مرماة, 'There remains not an arrow in my quiver;' *i. e.* 'I have not another word to say;' Mak. xxxv. (pag. 447, De Sacy) وحين استنثل كنائنهم, 'When he had made them empty out their quivers,' *i. e.* 'When he had allowed (or, 'provoked') them to say all that they had to say;' and Mak. xvii. (pag. 190, De Sacy) الى ان خلت الجعاب ونفد السوال والجواب, 'Till the quivers were empty, and question and answer (*i. e.* conversation) ceased.' Similarly, an eminent modern poet says of a company of debaters:

'One would aim an arrow fair,
'But send it slackly from the string;
'And one would pierce an outer ring
'And one an inner, here and there;
'And last the master-bowman, he
'Would cleave the mark.'

[1] or, 'hurricanes.' [2] 'An *odd* thing' اذ. [3] 'The mark.'

[4] Similarly, in the xxvth Makamah (pag. 297, De Sacy), he says of one who was proud of his pedigree, تبًّا لمفتخر بعظم نخر, 'Alas for him who prides himself on mouldering bones!' Compare the following lines of Ibn Sharaaf, quoted by Shareeshi:

اولع الناس بامتداح القديم وبذمّ الحديث غير الذميم
ليس الّا لانّهم حسدوا الحىّ ومالوا الى العظام الرميم

'Men are prone to extol the ancients,
'And to find fault with the modern without occasion of blame,

And been extravagant in your preference for the departed,
And slighted the contemporaries among whom you were born[1],
And with whom your affections should be entwined.
Have you forgotten, skilled as you are in discriminating[2],
And in deciding upon the admissible[3] and inadmissible,
How much modern geniuses[4] have produced,
And how far young authors[5] have outstripped the old[6],
In elegant allusions, and charming metaphors,
And ornate compositions, and beautiful cadences?
And if the observation of those present be exercised aright,
I doubt if aught will be found belonging to the ancients

'The only reason for this being that they envy the living,
'And incline to prefer mere mouldering bones.'

Compare Horace, *Od.* III. 24. 31:

'Virtutem incolumem odimus, Sublatam ex oculis quærimus invidi.'

And *Epist.* II. 1. 13: 'Urit enim fulgore suo,' &c.; and Vell. Pat. II. 92:

'Præsentia invidiâ, præterita veneratione persequimur; his nos obrui, illis instrui credimus.'

[1] 'Among whom are your own brethren,' 'those born and bred with you,' اللدات.

[2] Properly, 'testing coin' by a touchstone.

[3] 'Profoundly skilled in loosing and binding.' موبذ is a Persian word signifying 'a learned Magian.' 'Loosing and binding' signifies 'determining what is admissible and what is inadmissible,' (here, 'in composition'). Compare St Matt. xvi. 19, 'Whatsoever ye shall bind on earth shall be bound in heaven; and whatever ye shall loose on earth shall be loosed in heaven;' *i. e.* 'whatever ye shall pronounce to be lawful or unlawful shall be treated as such in heaven.'

[4] Literally, 'fresh veins of water;' قريحة ('prima e puteo scaturiens aqua.' Golius) metaphorically signifies '*vena* ingenii.'

[5] Properly, 'a two-year-old colt, or young camel.'

[6] 'An old horse or camel.'

Beside ideas that are trite[1] and limited[2] to a narrow range,
Which have been transmitted from those authors to us
Only in consequence of the priority[3] of their birth,
And not by reason of any necessary superiority[3]
That one who precedes possesses over one who follows[4];

---

[1] مطروق 'a jumentis calcata et merdâ eorum impurior facta [aqua].' Golius. He compares the sentiments of the more ancient authors to water derived from a source which had been so much resorted to as to have become foul. Compare Lucretius, 'Juvat integros accedere fontes,' *i. e.* 'fountains not yet resorted to.' And Ezekiel xxxv. 18, 'Seemeth it a small thing to you to have drunk of the deep waters, but ye must foul the residue with your feet?' 'As for my flock, they drink that which ye have fouled with your feet.'

[2] Literally, 'confined as to [the freedom of] their range.' معقول means properly, 'tied with a cord.' شرد is primarily applied to a camel ranging at large.

[3] Observe the opposition in the original between تقادم 'priority [in time],' and تقدم 'superiority [in excellence].'

[4] Literally, 'any superiority that one who is returning from a pool, after having drunk at it, possesses over one who is going down there to drink.' (Such are the meanings of the two verbs صدر and ورد. See note 4, pag. 272). The only superiority which the former can possess over the latter is that of having set the example; a distinction which Hariri in his Preface allows to be of considerable importance, though here he makes Abou-Zaid speak very lightly of it. In the Preface he quotes concerning Badiah Al Zamaan, a passage ending

'I'm justly then of praise amerced,
'The praise is his who leads the way,'

on which Shareeshi however remarks that, 'though it seem very generous in Hariri to extol Badiah, and prefer him above himself, still a lurking rancour may be detected in his complaining that that author had preoccupied the ground; a feeling which he more distinctly avows in the Makamah of Meragra, where he says that past authors are preferred only on account of their priority in time, and not for any superiority of intrinsic worth.'

But I know well of one[1] living in our own time,
Who can pen a passage[2] as with a painter's pencil,
And employ metaphors with most exquisite elegance[3],
Who can gild gorgeously what he dilates[4] diffusely,
And conquer competition[5] in concise composition,
Who can astonish all men in original authorship,
And if he strikes off[6] a new piece, strike out a new path.'

But the president and chief officer[7] of the court replied,
'Who is it that would try his strength on a task[8] so hard,
Or professes himself master of such rare qualities?'
And he answered, 'It is I, who am thy competitor in this race,
And who am thy antagonist in the present discussion.
Make trial then[9], if thou desirest it, of a prime steed[10],

---

1 *i. e.* himself. The force of the Lam is to strengthen the assertion.

2 The numerous alliterations of the original have been partially imitated in the translation. Literally, 'who, if he composes (as an author), paints.'

3 'If he employs metaphors, weaves an embroidered tissue.' Such is the literal meaning of حبّر. Shareeshi says that it is here equivalent to حسن 'does it well.' Compare the phrase الخطب المحبّرة 'embroidered orations;' in the Preface of Hariri.

4 *i. e.* 'makes amends for prolixity by employing a more than ordinarily rich phraseology.'

5 Literally, 'disables others from equalling him.'

6 'When he cuts out for himself [something new], cleaves the way [before him];' *i. e.* 'does it effectually and efficiently.'

7 Literally, 'eye (overseer) of those officers.'

8 'Impinge on so hard a rock;' 'attempt to break what is harder than himself,' *i. e.* 'encounter what is insurmountably difficult.'

9 or, 'break in.' The verb راض is primarily applied to the 'training and practising of a young colt.' Conf. Mak. of Damascus ورضت الخيول (see pag. 192, line 6). It seems to be cognate to the English word *ride*.

10 *i. e.* 'of me, whom thou wilt find competent to the task imposed.'

And call out a champion who will accept thy challenge[1].'
And the president replied, 'Know, sir[2], that in our country
A sparrow-hawk never grows up into an eagle;
And with us it is easy to discern between silver and shingle;
And rare is he who has exposed himself to a conflict
Without soon incurring some incurable disaster,
Or who has stirred up the dust of competition
Without contracting thereby the mote[3] of contumely.
Then make not thy reputation liable to shameful exposure[4],
Nor reject the counsel of one who would advise thee well[5].'
He replied, 'Each man knows best the truth of his own claims[6],

[1] 'Who is ready to answer thee.'

[2] يا هذا is equivalent to the Latin 'Heus tu,' and means, 'O thou, whoever thou art!' (See the last line of pag. 99 of this book, and pag. 100, line 5 of De Sacy's Hariri.)

[3] Disgrace is frequently spoken of metaphorically in the Makamat as a 'mote in the eye.' Compare the Makamah of Saada, where Abou-Zaid says, 'He is noble who, if his eye have contracted the mote of poverty (*i.e.* if he have incurred the degradation of poverty), tries to conceal the mote (قذى) of his eyelid from the pupil of his own eye;' *i.e.* so far from exposing his poverty to others by mendicity, would seek to hide it even from himself. Compare also St Matt. vii. 3, 'Why beholdest thou the mote that is in thy brother's eye?' &c. *i.e.* 'Why dost thou notice every disgrace that affects thy brother, while thou art blind to the greater disgrace that affects thyself?'

[4] Literally, 'to the exposer of shame.'

[5] Conf. Hesiod, *Op. et Dies*, 295:

Ἐσθλὸς ὃ γ' αὖ κἀκεῖνος ὃς εὖ εἰπόντι πίθηται.

[6] Literally, 'every man knows best the mark on his own lot,' *i.e.* 'the proofs of his own claim [to ability];' a metaphor from the method of casting lots with arrows common among the Arabs, which has been fully explained in the Note (A), pag. 203, at the end of the Mak. of Damascus. See also note 1, pag. 183. Compare Mak. xxxv. (pag. 448, De Sacy)

And night will soon give place to morning light[1].'

So the company discussed[2] among themselves in what way
His depth[3] should be fathomed, or his examination conducted;
When one of them said, 'Leave him to my share,
That I may assail him with the narrative[4] of my own case,
For it is like an intricate knot, or a touchstone[5] of coin.'
So they invested[6] him with the principal conduct of the affair,
As completely as the rebel[7] Arabs invested Abou-Naamah:

قد اريتنا وسم قدحك, 'Thou hast already made us to perceive the mark of thy lot;' *i. e.* 'Thou hast proved to us how much [ability] thou hast a right to lay claim to.'

[1] 'The night will soon retire away before the morning;' *i. e.* 'the justice of my pretensions, which is thus far in the dark, will soon be clearly revealed to view.'

[2] 'Made suggestions in a low tone.'

[3] Literally, 'his well.'

[4] 'That I may pelt him with the stone of my story;' *i. e.* 'that I may *hit him hard* (as with a stone) with the story of what happened to me.' Shareeshi is silent about this phrase; and the explanation given by the other Scholiasts is unsatisfactory. The meaning is probably that conveyed in the translation.

[5] Because it would test the reality of Abou-Zaid's claims to powers of language.

[6] *i. e.* 'they allowed him to undertake the sole task of testing Abou-Zaid's powers of improvisation, by requiring him to compose impromptu an oration like that which had been required of himself.'

[7] 'The rebels' here spoken of, are those who خرجوا 'rebelled' against the Khaliph, and attached themselves to a pretender to the Khaliphate. These revolts happened repeatedly under different Khaliphs; and the history of them forms a considerable portion of the annals of the early Moslem dynasty. The pretender here mentioned, Abou-Naamah Al Katri Al Tamimi, was regarded as the true Khaliph by a large sect of insurgents during the space of twenty years. There are poems of his in the first portion of the Diwan Al Hamasa.

Whereupon he turned to that elderly man, and said,
'Know that I am now attached to this governour's train,
And provide for my maintenance[1] by ornamental eloquence;
Now in my own country, so long as my family was small,
I found the competence of my means a sufficient resource
In order to extricate myself[2] from every embarrassment;
But when the weight of my household became burdensome[3],
And my slender supplies[4] were completely exhausted,
I repaired to him from my abode in hope of relief,
And appealed to him to restore my appearance and affluence[5];
And he was pleased and gratified by my application to him,
And both early and late[6] was ready to bestow upon me.
But when I begged him to send me home[7] well provided,

---

[1] Literally, 'I keep my condition in well-being.' The Scholiast says that ارفّح is equivalent to اصلح.

[2] 'I could depend for the rectifying of my crookednesses' (*i. e.* for the extrication of myself from any pecuniary difficulties) on the extensiveness of my own property.' ذات يدى is equivalent to مالى according to Shareeshi.

[3] Literally, 'when my back became heavy;' *i. e.* with a family. حاذ is properly 'the part of a horse's back where the saddle-cloth is laid.'

[4] Literally, 'my light showers.'

[5] 'My abundant supply of water.'

[6] 'Went out early and late in liberality to me;' *i. e.* 'practised it at all times.'

[7] 'But when I asked his permission to depart to my home on the shoulders of contentment;' *i. e.* 'when I begged him to bestow upon me at once such a sum as would ensure me a permanent maintenance at home, after I should have quitted his service.' The word مراح here occurs in three different senses depending on the vowels. With the *pathach* it means 'departure,' with the *kesra* 'contentment,' and with the *Damma* 'a camel-fold' (*i. e.* 'home;' as in the Makamah of Damascus, 'I was

He said, 'I have determined not to furnish thee any supplies[1],
Nor to collect[2] for thee thy scattered fortunes[3],
Unless before thy departure thou compose me an address,
Which thou shalt make to contain a statement of thy case,
The letters of whose alternate words[4] shall all have points,
While all the letters of the rest shall be devoid of them[5].
And I have now patiently awaited my [spirit of] eloquence,
During twelve months that it has not answered me a word,
And sought to rouse my mind during a whole year,
Whereas its torpor has only increased[6] the more;

inspired with a yearning desire towards my own camel-folds;' see pag. 178, line 2). A passage of similar import to the present occurs in the xxvith Makamah (pag. 319, De Sacy's Hariri), viz. 'When his bounty had covered me, and his gold had lengthened my train, I respectfully begged him to allow me to go home in the state of affluence in which you now see me.'

[1] 'Provision for the journey.'

[2] *i. e.* to enable thee to gather the goods thou hast acquired into a portable form for thy journey.

[3] شتات is equivalent to مفترق مال according to Shareeshi.

[4] *i. e.* such words as غبين.

[5] 'Shall not be pointed at all,' (like وحدك). The species of artificial composition here alluded to, of which the present Makamah contains an example, is one of several others of a cognate nature of which instances occur in Hariri's work. There are other Makamat that contain passages with every letter pointed, or without points at all, or which give a consistent sense whether read from their beginning or end. But all these have been omitted by the translator, as unsuitable for imitation in the English language.

[6] 'But it (my mind) gained in nothing but torpor (slumber).' The ذ in the verb ازتاد is changed into د for the sake of euphony, these being two of the interchangeable letters; see a note on the Makamah of Beni Haraam. ازداد means 'increvit,' 'profecit,' 'adauctus fuit.' Golius.

And I applied for aid to the whole company of authors,
But every one of them frowned, and shrunk from[1] the task.
If then thou hast asserted[2] thy qualities with veracity,
"Bring us a sign that thou art one of the truthful[3]."'
He replied, 'Thou art as one who has challenged a fleet racer[4],
Or has sought a draught from a copious flood[4];
Or has committed[5] a bow to him who fashioned[6] it,
Or has lodged a builder[7] in the house that he built.'

Then, after meditating till he had collected his thoughts[8],
And was ready to produce his rich stores[8], he said,

[1] or, 'drew back.'

[2] or, 'revealed.'

[3] A quotation from the Koran.

[4] *i.e.* 'thou wilt find me competent to perform what I am challenged to do, just as a fleet horse can run if required, or a copious flood can furnish draughts to the thirsty.'

[5] *i.e.* 'for reparation.'

[6] *i.e.* 'thou hast assigned the task to the man best able to perform it, just as the maker of a bow is best of all able to repair it if broken or injured. برى means 'to fashion and polish a bow.' The proverb here quoted is contained at full in the following line, from which the Scholiast says that Hariri borrowed it,

يا بارى القوس برياً ليس يحسنها لا تفسدنها واعط القوس باريها

'O thou who wouldst fashion thy bow in a way that would not improve it,
'Do not spoil it; but commit thy bow to him who first fashioned it.'

[7] The builder of a house knows best all its capabilities, and therefore how best to repair it or put it in order. He is most *at home* there, just as Abou-Zaid means to say that he himself would be in the species of composition about to be required from him.

[8] Literally, 'till he had allowed his vein (fresh spring) to collect, and his milch-camel to become *in full milk* [after parturition].' The import of these two metaphors is the same, viz. 'till he had collected a producible stock of ideas.' The first is derived from one who is digging a

'Prepare[1] thy inkhorn, and take thy implements[2] and write,

" Generosity[3], (may God grant thee a host of successes[4]) adorns,
But meanness (may fate close the eye[5] of thy enviers) disgraces;
The munificent confers rewards, but the base withholds them;

---

well, and on reaching a spring of water (قريحة) leaves the pit which he has dug in order that the water may collect in it; (the word قريحة is used metaphorically for 'a vein of genius;' see note 4, pag. 315). The second is derived from one who abstains from milking his camel till she is in full milk, viz. after she has borne young.

[1] Literally, 'put the ball of wool into it.' The Arabs usually keep a piece of wool in their ink, which absorbs it, and prevents it from spilling. This is very necessary, because they carry their inkstands shaped like a Wav ו in their girdles, and the workmanship of them is not so good as to keep the ink from exuding.

[2] A word derived from اد 'to assist,' or, 'furnish with implements.'

[3] Here commences the epistolary address, called خيفا because its words are alternately without points, and with points on all the letters. The translation of it is necessarily very jejune; because it is impossible to convey in English an imitation of the peculiarity of the original (see pag. 311, note 1).

[4] The clauses, 'O thou to whom may God establish a host of successes;' and, 'O thou, the eye of whose enviers may fortune close,' are forms of address to a distinguished personage. The forms of blessing and imprecation on individuals are often substituted in Arabic composition for the names of the persons themselves; *e.g.* رحمه الله and رضى الله عنه with respect to deceased Moslemin, and لعنه الله with respect to Satan.

[5] *i.e.* 'their *evil* eye.' This address consists of a series of apophthegms, the intention of which is to encourage to munificence; though some of them have a double sense, as, 'The deferring of bounty entails distress,' *i.e.* 'both on the withholder, and the person withheld from;' and, 'Bounty saves from distress,' *i.e.* 'both him who gives and him who receives it.' The laconic and oracular style of this composition resembles that of the Proverbs of Solomon.

The hospitable entertains, but the sordid frightens away;
And the liberal cherishes, but the churlish afflicts[1];
And bounty relieves, but the deferring of it causes distress,
And the blessing [of the receiver] protects [the giver],
And praise [bestowed by the benefited] cheers the benefactor;
It is noble to repay, but base to repudiate obligation,
And rejection of those who have right to our aid is wrong,
And disappointment of reasonable expectations[2] an outrage;
And it is only the deluded who are sordid,
And only the sordid who are thoroughly deluded,
And it is only the miserable who hoards,
Whereas a pious man never withholds his bounty[3].

But thy promise never fails to be fulfilled,
And thy sentiments cease not to be benevolent,
Nor thy kindness to indulge[4], nor thy gracious smile[5] to illume,
Nor thy bounty[6] to enrich, nor thy enemies to praise thee,

[1] Literally, 'inflicts a *mote* [upon others],' *i. e.* poverty or distress. See note 3, pag. 318.

[2] 'The sons of hope;' *i.e.* 'those who have a right to expect our assistance.'

[3] 'Never closes his hand tight;' 'is never *close-fisted*.'

[4] or, 'to connive [at the failings of others].'

[5] Literally, 'thy new moon;' a phrase, the Scholiast says, used metonymically to express 'a *gracious smile* and manner towards applicants for relief;' as in the line

تراه اذا ما جئته متهللاً كانّك تعطيه الذى انت سائله

'You will see him, if you go to him, *smiling graciously*,
'As if you were going to give him the very thing that you ask from him.'

where متهللاً may be translated more literally 'displaying [the aspect of] a new moon.'

[6] The word لاء has occurred in the Makamah of Damascus in the

Nor thy sword to be fatal[1], nor thy dignity to be built up[2],
Nor thy suitors to be successful[3], nor thy eulogizers to gain,
Nor thy beneficence to bestow[4], nor thy kindness to confer,
Nor thy generosity[5] to be great, nor thy refusal to be rare[6].

And now a suppliant[7] who is like a shadow, and destitute,
Has recourse to thee with the exulting eagerness[8] of hope,
And extols thee in choice[9] [phrases] which merit[10] thy reward;
And his demand is an easy one, and his claims obvious[11],
For he is one whose praise is coveted, and whose blame deprecated;
And besides has a numerous family[12] whom distress afflicts,

---

passage واكنفنى بغواشى الآلاء 'and cover me with the curtain of thy bounty;' the definite article supplying the place of the possessive pronoun ك. See pag. 186, note 8.

[1] or, 'to annihilate.'

[2] De Sacy here reads يبنى; but it is better to read with many MSS. يبنى because the expression 'thy dignity is built up' (*i. e.* 'established') is simpler than 'thy dignity builds others up.'

[3] or, 'thy applicant,' (*i. e.* one who applies to thee for aid) fails not to gather the fruit of his application.

[4] Literally, 'or thy sky to give rain copiously.' For a full explanation of this phrase, see the notes on the Mak. of Beni Haraam.

[5] 'Thy rich milk;' *i. e.* 'the milk of thy generosity.'

[6] Properly, 'to fail, as in drought.'

[7] Literally, 'thy hoper ('he who hopes for aid from thee') is a shaikh, whom a shadow resembles.'

[8] 'With an expectation (opinion or persuasion of thy kindness) whose eagerness bounds [in the exultation of confidence].'

[9] نخب means 'the *best* of every thing.'

[10] 'Whose endowment is incumbent on thee as a duty;' *i. e.* which claim from thee the reward due to their composer.

[11] or, 'transparent.'

[12] 'There is behind him (ready to come forward to confirm his claims) a crowd of those who depend on him for support.'

And oppression strips bare, and squalid misery involves;
While he himself remains amidst ever-gushing tears[1],
And perplexing cares that melt him away,
And anxiety that has become his constant inmate,
And sorrow that increases upon him unceasingly
On account of the disappointment of all his hopes,
And the severe losses that have made him hoary,
And the cruel assaults of his devouring foes[2],
And the hopeless absence of ease and tranquillity;
And yet his attachment to thee has not swerved,
That he should be regarded by thee with displeasure,
Nor has he betrayed any unsoundness[3] of principle,
That he should deserve to be rejected[3] by thee,
Nor given utterance to any offensive[4] expressions,
That he should merit to be shaken off by thee,
Nor shewn himself repulsive to friendly[5] intercourse,
That he should be justly treated by thee with aversion;
So that thy generosity admits not the refusal of his claims.

---

[1] 'Tears that respond to his every demand upon them;' *i.e.* 'which are ever ready to flow.'

[2] Literally, 'for an enemy that has infixed his tooth; and rest that has departed from him.'

[3] 'His wood (or 'stock') has not proved unsound that he should be lopped off.' 'His wood' may either mean 'his principles and character;' or, as the Scholiast says, 'his origin.'

[4] 'Nor hath his breast given vent [to anything offensive];' a phrase primarily used of expectoration, but here metaphorically applied to offensive expressions.

[5] 'Nor hath his intercourse been unamiable' (or 'repulsive'), *i.e.* 'nor hath he shewn himself repulsive to [friendly] intercourse;' a phrase primarily applied to a wife who treats her husband repulsively, and κακῶς παρέχει.

O cheer[1] then his hope by relieving his distress,
That he may publish thy praise among the people of his time.
So may'st thou live to avert calamity and bestow bounty,
And to heal distress, and cherish the infirm and old,
And be partaker of affluence and bright cheerfulness,
As long as the halls[2] of the opulent are frequented,
And the hallucinations of the indolent[3] are distrusted."'

Now when he had finished the dictation of this address,
And thus displayed his prowess in the strife of eloquence,
The company expressed approbation of him by word and deed,
And lavished upon him their sympathy and their bounty.
Then he was asked from what tribe was his origin,
And in what valley[4] his dwelling-place; and he replied,

'From a tribe[5] the most noble[6] my birth[7] is derived,
At Seroug[8] the most ancient my infancy thrived[9],
In a home that the fairest of mansions outshone[10],
Like the sun when he shines forth in brightness alone,

---

[1] Literally, 'whiten his hope;' *i.e.* gratify and fulfil; whereas to 'blacken hope' means 'to disappoint it.'

[2] or, 'saloons for receiving company.'

[3] وهم غبي is explained by Shareeshi غلط جاهل 'the errors of the foolish.'

[4] 'In what ravine was his lair.'

[5] 'Grassaan.' See pag. 102, note 3. [6] صميم means 'the purest and best.'

[7] أسرة means 'kindred.' [8] See notes on Mak. of Beni Haraam.

[9] The use of this form, instead of the more ordinary one 'throve,' is justified by Pope; who says, 'Sprung the rank weed and thrived with large increase.' *Essay on Criticism.*

[10] 'My home [there] was like the Sun in splendour and distinguished rank' (*i.e.* excelling all others).

An abode[1] that in beauty and pleasure's perfume
Might vie with the garden of Eden in bloom.
How blest was the life[2] that I led there, and gay!
What delights ever-varied I tasted each day!
When my robe in her meadows all broidered I trailed[3],

[1] 'And my abode was like Paradise in sweetness, amenity, and excellence.' Similar praise of Seroug occurs in the xxxth Makamah, where Abou-Zaid says, 'Seroug is my home, and there I enjoyed comfort; a place where every luxury is readily and easily procured; its fountains are of wine and its deserts are like meadows, and its children like stars, and their abodes like constellations (the *houses* of the firmament). How sweet is the fragrance of its rich odours! and how delightful its prospects and flowers, and its hills when the snow has left them! Whoever beholds it exclaims, "Seroug is the haven (mooring-place) of Paradise in this world!"' مرسى جنّة الدّنيا سروج

[2] 'Ah! what a delightful life was mine there! and what multifarious enjoyments were mine!' Compare the following verse of Ibn Fared,

واهاً على ذاك الزمان وطيبه ايام كنت من اللغوب مراحاً

'Ah how delightful was that time and its sweetness,
'The days when I was at ease from all anxieties!'

In the xxxvith Makamah, Abou-Zaid says of Seroug, 'I prefer its delightful meadow above all others; no sweetness was sweet to me after it, no pleasure was pleasant.'

[3] The days when I trailed my embroidered robe in her meadow, being strenuous (cutting) of purpose. Compare in the xxvth Makamah, (pag. 294, De Sacy), 'I lived at that time in affluence, and with an edge that cut;' آوى الى وفر وحدّ يقرى, *i. e.* 'never failing in the prosecution of my purposes.' Similarly, one of the poets of the Diwan Al Hamasa, celebrates the youths of his tribe as كلّ ماضٍ قد تردّى بماضٍ 'every one sharp (*i. e.* strenuous of purpose) and [girt] with a sharp sword;' where there is a play on this sense of ماضى

When my purposes swerved not, my schemes never failed;
When in manhood exulting I marched[1] on my ways,
Or dallied with pleasure unveiled to my gaze.
I gladly would lavish[2] (but ah! 'twere in vain)
The best of my heart's blood that past to regain[2],
When as yet no disaster[3] nor evil I feared,
Nor reverses of fortune that since have appeared,
And that now so unnumbered my path overspread,
That, if anguish were deadly[4], I long had been dead.
And better[5] I deem it my life to resign,

---

[1] 'When I stalked proudly in the robe of manhood, and enjoyed fair pleasure [as a bride].' اختال, according to Shareeshi, means امشى متكبراً The verb اجتلى is applied to a bridegroom who for the first time beholds and enjoys the company of his bride. It means here 'I beheld and called my own.'

[2] 'If past life could be redeemed, I would redeem it with my most precious heart's blood, (even at that price).' This verse of the original is introduced here in order to make the sense consecutive in the translation.

[3] 'When I feared not the disasters of fortune, nor her destructive changes.'

[4] 'But if grief were deadly (had the power to kill) I should have been killed by the constant grief that I endure.'

[5] 'And death is better for a man (of noble spirit, فتى 'vir') than living the life of a brute, whom the ring of scorn drags to intolerable and oppressive toil; or than that he should see lions whom the paws of savage hyenas assail;' *i. e.* 'than that he should *see himself* exposed to the scorn and tyranny of the base, like a lion worried by ferocious hyenas.' برة is 'a ring put into the nose of a camel to lead him by.' Compare a line of the Lamiyat Al Agam, quoted at pag. 90,

'I would rather that my time had not been prolonged to me,
'Till I should thus see the base and mean in high esteem.'

Than thus in despair and dishonour to pine,
By the basest of wretches despised and opprest,
Like a lion by loathsome hyenas distrest,
Or a victim reluctant of pitiless scorn,
That is dragged with a halter to hardship forlorn.
But fortune I blame[1]; for, if fair were her sway,
The affairs of mankind would her fairness display;
And if only she made even justice her way,
All events would a like even tenor obey[2].'

When his history had thus been communicated to the prince,
He rewarded his eloquence with the pearls[3] of bounty,
And bade him rank himself among his near attendants,
And preside over his court[4] of official correspondence.
However the presents that he had received contented him,

[1] 'But the blame belongs to fortune (the times); since but for her wrong (*i. e.* misarrangement), no character would miss its proper position;' *i. e.* the bountiful and noble-minded would possess suitable wealth and station, and churls would find that mean position which befits them.' The verb نبا means 'to miss one's aim,' and here 'to miss one's proper position in the world.'

[2] 'And if she ('time' or 'fortune') stood straight, the conditions of men would be rendered straight thereby (or 'therein').' This version is in accordance with Shareeshi's commentary upon the passage, viz. 'If the world went right, every one would occupy that station in it to which his merit entitles him.' كان كل انسان يدرك منها على قدر منزلته.

Compare with the above sentiment Juvenal, *Sat.* XIV. l. 316:

'Nullum numen habes, si sit prudentia, nos te
'Nos facimus, Fortuna, Deam.'

The translator has here attempted to imitate the alliterations of the original.

[3] Literally, 'he filled his mouth with pearls,' *i. e.* 'rewarded him handsomely.'

[4] or, 'his *bureau* of [epistolary] composition.'

And reluctance prevented[1] him from accepting the appointment.

Now I had detected the quality of this fruitful tree
Before the fruit that it bore had become ripe[2],
And had well-nigh roused[3] the people to [a sense of[4]] his worth
Before he had thus shone forth like a full moon;
But he had hinted to me by a wink of his eye,
That I should not betray his secret[5] to the company.
However, when he was going away with his purse full,
And parting from us in possession of triumphant success,
I accompanied him in accordance with the duty of respect[6],
While I blamed him for his refusal of the office.
But he turned away with a smile, and sang[7] these lines:

'In poverty, through distant lands,
'Tis better far to roam[8],
Than station eminent to hold,
In princely courts at home:

[1] or simply, 'refusal on his part prevented him from receiving the appointment;' *i.e.* 'he declined to accept it.'

[2] *i.e.* 'I had discovered who he was by his eloquence, before he had fully stated his country and character in the above poem.' Compare with this phrase a passage in the Makamah of Tenise (pag. 169, line 2), 'Thou art the tree of which he is the fruit,' *i.e.* 'thou must be his father; so much does his eloquence resemble thine.'

[3] 'I was very near that I should rouse, &c.'

[4] Literally, 'to the amount of his value.'

[5] 'That I should not draw out his sword (*i.e.* him, like a sword) from his sheath,' *i.e.* 'that I would not disclose who he was to the company.' Similarly, 'he struck my rock,' means 'he struck me like a rock.'

[6] See pag. 86, note 3.

[7] 'Indited in a singing tone,' or 'keeping time to the measure.'

[8] 'To traverse countries in poverty is preferred by me to rank.'

For mark how prone to wild caprice,
How wayward kings[1] appear,
How few[2] complete their own good work,
Or high the structure rear[3]!
Let then no glare of false mirage[4]
Allure thee, O my friend,
To undertake the cares of state,
Uncertain of their end;
Lest haply like the wretch thou prove[5]
Who sleeps in false delight,
Who dreams of bliss, though certain woe
Appal his waking sight.'

---

[1] 'For rulers (those who have offices of state at their disposal) are given to waywardness and petulance, and what petulance!' *i.e.* ('extreme petulance;' this being a form of the superlative).

نَبْوَة is derived from نَبَا 'to miss the mark,' and means 'uncertainty of purpose;' see note 1, pag. 330.

مَعْتَبَة means 'the habit of finding fault.'

[2] *i.e.* 'perseveres in kindness towards a dependant.'

[3] 'Nor one who builds up (يَشِيد See pag. 197, note 2) what he has been preparing.'

[4] Concerning the 'mirage' see note (B), pag. 227.

[5] 'How many a dreamer is made happy by his dream; but when he awakes terror overtakes him!' *i.e.* beware lest thou resemble vain dreamers who sleep in security though distress awaits them on waking.

THE MAKAMAH

OF

TIFLIS[1].

THE WORDS OF HARETH IBN-HAMMAM.

I HAD vowed[2] to God, since I reached years of understanding[3],
That I would endeavour not to be remiss[4] in my devotions;
And accordingly, even when I was travelling over deserts,
Or enjoying the festive seasons of leisure,
I always performed my prayers at the appointed times,
And dreaded to incur the guilt of neglecting them;
And if I was journeying[5] in company, or halting at a station[5],
I ever welcomed the voice of him who summoned[6] to them,

---

[1] The name of this town may also be written Taflis (or Teflis). It was the capital of a province under the Khaliphs, and afterwards formed part of the kingdom of Persia, until conquest annexed it, with its province, Georgia, to the Russian empire.

[2] or, 'I was in covenant with God.'

[3] The verb يَفَع is properly applied to a child at the age of six or seven years, when he begins to distinguish between good and evil.

[4] 'That, as far as I had it in my power, I would not defer my prayers;' *i. e.* that I would perform each of the daily prayers at its proper time, except when I was prevented by some insuperable obstacle; and that I would never omit them through negligence. See pag. 299, note 1.

[5] *i. e.* even at those times when fatigue, occupation, or diversion, seemed to render omission of prayer most excusable.

[6] *i. e.* the Muezzin in a town, or any person who might supply his place on the road. See pag. 271, note 7.

And followed the example of him who observed them.
Now it happened that after I had entered the town of Tiflis,
I was praying along with some people of the poorer[1] class;
And when we had ended our devotions, and were about to depart,
An old man appeared, with his face apparently palsied[2],
And his strength enfeebled[3], and raiment threadbare[3], who said,
'I conjure[4] whoever of you was formed of noble clay[5],
Or was nurtured[6] with the rich milk of religious zeal[7],

[1] مفاليس (a word probably selected here on account of its rhyme with Taflis), is the plural of مفلس which means, either, 'one who has no فلس (like 'lucus' a 'non lucendo'),' or, 'one who has become a possessor of فلس small coin only, *i.e.* indigent, after having been a possessor of دراهم large coin, *i.e.* affluent.' Further on in this Makamah, the people in the mosque, who are here spoken of as indigent, are represented consistently with the present passage as apologizing to Abou-Zaid for the smallness of the sum which they were able to collect for him, by saying to him, 'Thou hast had recourse to a dry well, or an empty hive;' *i.e.* to those who have little or nothing to bestow.

[2] Literally, 'apparent as to the paralytic distortion of his face;' or, 'exhibiting the symptoms thereof,' whether real or not.

[3] 'Worn out as to his clothes and vigour.'

[4] The verb عزم 'to conjure,' is construed with the preposition على prefixed to the name of the person conjured, and the words الّا ما prefixed to the matter which he is conjured to perform.

[5] Conf. Juv. XIV. 36: 'Juvenes quibus arte benignâ,
'Et *meliore luto* finxit præcordia Titan.'

[6] or, 'suckled.' Some MSS. read ارتضع for تفوّق.

[7] The Scholiast explains the word العصبية as meaning قانون الاسلام وقاعدة الايمان 'the guidance of Islam and the rule of faith' (which would lead the religious to be bountiful to the poor).

Only to submit to wait for me a little while[1],
And to listen to the utterance of a few words from me;
And then it will be for him to decide what he will do,
And it will rest with him whether he will bestow or refuse.'
So the people sat down[2] in compliance with his request,
And remained as motionless as the very hills.
And when he perceived the perfect silence of their attention,
And the sedateness of their temper of mind, he said,
'To you who possess such clear sight and good perceptions,
The view of my state must make description of it superfluous,
Just as[3] smoke when seen sufficiently indicates a fire.
For my hoariness is evident, my infirmity plainly grievous,
My disease quite manifest, and my poverty[4] apparent;

[1] 'To impose upon himself a little waiting for me.' The word كلف occurs in the Makamah of Beni Haraam, in the passage رغبة الكلف بحمل الكلف 'zeal to undertake the performance of onerous duties.'

[2] Literally, 'fastened the loops;' *i. e.* 'sat down on the ground with the knees raised to the level of the face, and the hands and arms clasped round the legs and thighs, these being brought into contact.' Similarly, 'to loose the loops' (الحبا) means 'to rise up from that posture.' See note 5, pag. 290, and the note on a passage in the Mak. of Beni Haraam, 'The people loosed the loops to stand up.' الحبا is explained by Shareeshi as meaning عقد اليدين على الركبتين 'the clasping of the hands round upon the legs.'

[3] The conjunction و admits of this among its various significations.

[4] Literally, 'that which is within,' *i. e.* 'concealed,' or rather, 'that which *ought to be* concealed;' viz. 'my poverty.' The Arabs considered the concealment of poverty a religious duty, and the exposure of it to others highly disgraceful. See pag. 73, note 1; pag. 166, note 4 and 5; and pag. 235, note 1. There is a passage very similar to this in the xxvith Makamah (pag. 294, line 6, De Sacy), 'Nothing could inform you

And yet once, I swear, I was possest of power and property,
And was one who held authority and offices of trust,
And who succoured others, and bestowed upon them,
And who displayed liberality and even ostentation.
But repeated disasters despoiled and reverses wore me away,
Till my abode became desolate, and the palm of my hand empty;
And distress my only garment, and bitterness my only food[1];
And my children were wailing from the pangs of hunger,
And longing[2] even for dry date-stones to suck.
And I did not place myself in this degrading position,
Nor disclose to you circumstances which ought to be concealed[3],
Till after I had become utterly wretched and palsied,
And had grown hoary from the hardships that I endured,
So that I heartily wish[4] that I had not lived till now.'

Then he uttered a sigh, like one sorely opprest,
And indited these lines, in a feeble tone[5] of voice:

'To God the Merciful, the Great,
I mourn[6] the wrongs of adverse fate:

---

of my poverty more credibly than my being thus naked in a cold season; you may therefore infer from my visible distress the *interior* of my condition, and the secret of my circumstances,' باطن حالى وخفى امرى.

[1] Compare, 'They gave me gall for my food.' Ps.

[2] or, 'would have been glad of,' &c.

[3] *i. e.* 'my poverty.' See note 4, pag. 335.

[4] يا ليتنى, 'utinam ego.' The word ليت is an interjection expressive of sorrow or regret. It is rarely found without a pronominal affix, as in the passage وفات قول ليت 'When the time for saying, "O would that," was over;' *i. e.* 'when all regret was unavailing.' See pag. 251, note 5.

[5] In order to be consistent with his pretence of disease or palsy.

[6] Literally, 'I complain to the Merciful One, may He be extolled!

To Him of fortune I complain,
Whose dire reverse, that beat amain
Against my once majestic state,
Has laid the structure desolate;
Whose woeful stroke has felled[1] me down,
And all my shattered branches strown,

---

of the changefulness and hostilities of fortune, and reverses that beat upon my flint (*i. e.* 'upon me, as upon a flint, that is struck for the purpose of ignition,' or, 'as upon a rock, on which the waves beat'), and overthrew my dignity, and its [entire] structure.' مروءة is the singular of مرو, and is explained by the Scholiast as meaning, 'a white flint used for striking light.' If this be its true rendering, Abou-Zaid compares the incessant assaults of fortune upon him to the repeated strokes upon a flint made by one who wants to obtain a spark from it. But it may mean 'any hard rock.' See the notes to the Mak. of Beni Haraam.

[1] Literally, 'those reverses of fortune which broke (or 'pulled') me down like a tree; and alas! for him whose boughs the reverses broke (pulled) down!' This is an idiomatic phrase implying, 'how terrible must be the reverses which could thus demolish me all at once!' The rare verb اهتصر would seem to be more correctly rendered 'pulled down,' than 'broke down,' because it occurs in the sense 'to pull towards one' in the following line of the Moallakah of Amrou Al Kais,

هصرتُ بفودى راسها فتمايلت علىّ هضيم الكشح ريّا المخلخل

'I pulled her head down by her side locks, and she turned towards me,' &c.

The comparison of himself broken down by adversity, to a tree broken down by violence, resembles that in several passages of the Hebrew Scriptures, *e. g.* Job xiv. 10, 'My hope hath been removed like a tree.' Ezek. xxxi. 3, 'The Assyrian was a cedar in Lebanon with fair branches, a high stature, &c. And now strangers have cut him off and left him, and his branches are fallen, and his boughs broken.' Is. xiv. 12, 'How art thou cut down to the ground, which didst weaken the nations!' See also Nebuchadnezzar's dream in Dan. iv.

And made my home[1] so void and bare
That none can find a lodging there,
And left me destitute, distrest[2],
By keenest pangs of want opprest:
Though once[3] my hospitable light
Was blest by wanderers[4] at night,
When strong and flourishing I stood,
Like some fair tree of noble wood,
Whose boughs with verdure crown the land,
And yield their fruit[5] to every hand.

---

[1] Literally, 'made my abode so desolate that its very *rats* were driven out of the desolated dwelling.' Compare a passage in the xxiiird Makamah, where Abou-Zaid says, that he was now become so poor and destitute, that his only garment was borrowed, and not a *mouse* would come near his house, حتى ان بزتى هذا اعارة وبيتى لا تطور به فارة. If the literal rendering be preferred, the reader may substitute for the line 'Till none could find a lodging there,' 'Till not a rat would harbour there.'

[2] 'And left me perplexed, confounded, severely suffering from poverty and its hardships.'

[3] The original order of the clauses is altered in the translation to prevent a confusion of metaphors. The literal version is '[I became thus destitute] after having been an opulent man (a brother of affluence), who drew his trains in luxury (or, 'the comforts of life'), whose leaves applicants shook (to obtain the fruit from among them), and whose [hospitable] fires travellers by night extolled, but who is now become as if the world, that now looks on him with evil eye, had never been favourable towards him.'

[4] Concerning 'the fires of hospitality,' kindled on a height to invite travellers at night, see the notes on the Mak. of Beni Haraam.

[5] With respect to the words 'whose leaves the applicant shook,' the Scholiasts say that the phrase, 'to shake the leaves of any one,' means, 'to solicit his bounty.' The origin of this idiom is obvious; 'fruit' being a frequent metaphor for 'bounty,' and 'to shake the leaves of a tree' an ordinary

For I, who once in affluence great
Behind me drew the trains[1] of state,
From wealth to indigence was hurled,
By that inconstant faithless world,
Which seemed of old my best ally[2],
But blasts me now with evil eye[2];
Whose fell caprice alone I blame,
That I am sunk to grief and shame,
That I am hated[3] and despised
By all who erst my friendship prized,
That those refuse[4] to know my name,
Who once were wont my aid to claim.

---

method of seeking fruit from it. Compare a passage in the Mak. of Damietta below, (pag. 384, note), 'I shook fruit branches over them;' *i. e.* 'I obtained for them the bounty of others.' Similarly, خابط ورقا is used by the poet Zohair.

[1] Concerning the phrase 'To draw the trains of luxury,' see pag. 308, note 6; and pag. 328, note 3.

[2] There is a play of words in the original between اعانه 'assisted him,' (the 4th conj. of عون), and عانه (from عين), 'looked on him with the evil eye,' (which is ordinarily expressed by the words اصابه بالعين) '*smote* him with the evil eye.' The 'smiter with the evil eye' is called by the Arabs عائن, and the person smitten معين or معيون.

[3] Literally, 'and whom he who used to visit him now treats with aversion.' This and the following clause are in the third person, as referring to 'the opulent man,' that he says he once was, whereas he was now reduced to poverty. Here also there is a play of words between ازور (the 9th conj. of زار) 'to shun with aversion,' and زار 'to visit.'

[4] 'He who used to apply to [him for] his bounty now refuses even his acquaintance.' Observe the double paronomasia between عافى العرف 'an applicant for bounty,' and عاف عرفانه 'one who

If then[1] beholding one so old,
Oppress by wrongs and ills untold,
For all his woe and want you grieve,
His woe remove[2], his want relieve.'

Now the people were desirous to assure[3] themselves about him,
By[4] eliciting from him the secret[5] of his history,
And shaking out, as it were, the contents[6] of his wallet;

---

refuses his acquaintance.' Similar instances occur in the Hebrew Scripture, *e.g.*. Ecclesiastes vii. 1, טוֹב שֵׁם מִשֶּׁמֶן טוֹב, and Isaiah v. 7, וַיְקַו לְמִשְׁפָּט וְהִנֵּה מִשְׂפָּח לִצְדָקָה וְהִנֵּה צְעָקָה.

[1] 'Is there then a generous person (vir) among you, who is moved to mournful commiseration by the sight of the misery of a Shaikh whom his fortune betrays?'

[2] '[If there be such an one], then (ف) let him relieve the distress which afflicts him (the unfortunate person), and repair the condition (viz. 'poverty') which exposes him to shame.'

[3] Shareeshi says that تستثبته means تتحقق من هو 'make sure who he was.' Some explain it تجعله ثابت القلب 'make him assured and confident,' *i.e.* 'reassure him after the humiliation and depression in which he appeared to be;' but this sense is less consistent with the sequel than the former one.

[4] If the second interpretation of تستثبته (viz. 'reassure him') be adopted, this clause must be rendered '*in order to* elicit, &c.' which gives a consistent sense to the passage; for in what the people say to him they encourage him by praising his eloquence, and then entreat him to tell them who he was, as though they took for granted that a man of such eloquence could not be of mean origin.

[5] Literally, 'tracing out his secret,' (*i.e.* 'whence he was'), 'as a wild beast is tracked by its traces' نجش *i.q.* أثارة الصيد.

[6] *i.e.* 'making him produce all his stores of eloquence;' the imaginative and intellectual faculties being compared to a wallet charged with

So they said, 'We know now the amount of thy worth[1],
And have observed the copious richness[2] of thy stores;
Now then inform us on what stock[3] thou hast grown,
And remove the veil [of mystery] from thy pedigree.'

But he turned away from them in utter disgust,
Like one who has been recently visited by calamities,
Or one to whom the birth of a daughter[4] has been announced;

---

various stores. A similar passage occurs in the Makamah of Holouan viz. ثمّ اخذ يبدى ما فى وطابه 'Then he began to produce what was in his wallet,' *i. e.* 'his stores of eloquence.' See also pag. 400, note 7.

[1] or, 'thy weight.'

[2] Literally, 'the rich milk of thy cloud;' a union of two metaphors, viz. that in which eloquence is compared to 'rich milk' (as in the phrase لله درّ القائل), and that in which it is compared to 'copious rain,' (as in the phrase ما اغزر وبلك 'how copious is thy rain!' *i. e.* 'how abundant are thy stores of eloquence!' See Makamah of the Denar, pag. 127.

[3] Literally, 'tell us the great tree of thy branch,' *i. e.* 'of which thou art a branch;' *i. e.* 'tell us thy origin and parentage.' Compare pag. 395, line 9, 'The place where my bough first sprouted,' *i. e.* 'my native place,' and pag. 169, line 2, 'I could swear thou wast the tree of which he was the fruit,' *i. e.* 'his father.'

[4] 'One who has news of daughters brought to him.' It appears from various passages of the Koran and traditions, that the birth of daughters was looked on as a calamity by the Arabs, especially in the times of جاهلية (ignorant heathenism), before Mohammed. In the Koran, it is said of the ancient Arabs: من بشّر بالانثى ظل وجهه مسودا وهو كظيم يتوارى من القوم من سوء ما بشر به 'Whoever had the birth of a female child announced to him, his face clouded over, and he became melancholy, hiding himself from his people by reason of the bad news brought him.' The Scholiast says on this passage, that, 'in ancient times they used even to bury female children alive' وأد. The origin of this prejudice is well explained

And began to curse the hardships of his necessitous case,
And to sigh[1] at the failure[2] of human generosity[3],
And indited with distinct utterance, but hypocritical tone[4];

---

by the 9th verse of the xlii. chapter of the 'Wisdom of Jesus Ben Sirach.' 'Θυγάτηρ πατρὶ ἀπόκρυφος ἀγρυπνία, καὶ ἡ μέριμνα αὐτῆς ἀφιστᾷ ὕπνον, ἐν νεότητι αὐτῆς μήποτε παρακμάσῃ καὶ συνῳκηκυῖα μήποτε μισηθῇ, ἐν παρθενίᾳ μήποτε βεβηλωθῇ καὶ ἐν τοῖς πατρικοῖς αὐτῆς ἔγκυος γένηται, καὶ ποιησῇ τὸν πάτρα αὐτῆς ἐπίχαρμα ἔχθροις, λαλίαν ἐν πόλει, καὶ ἔκκλητον λαοῦ,' &c. Mohammed, however, exhorted his followers to a gentler disposition, saying, 'Do not dislike them (female children), for they are the comforters, the dear ones.' And again, 'Love your daughters, for I too am a father of daughters,' &c. His favourite child was Fatima, who was married to Ali, afterwards Khaliph. He had only one son, who died young.

[1] Literally, 'he began to say, "Oph! Oph!"' an ordinary exclamation expressive of vexation or disappointment. See pag. 305, note 6.

[2] Compare the verses, pag. 238.

[3] مروات ('humanities') is the plural of مروة, which is derived from مرء 'homo,' just as 'humanitas,' (the word which most nearly corresponds with it, when used in the sense 'benevolence'), is derived from 'homo.' It means here that sort of manly generosity which is ready to aid all the needy alike, without inquiring whether or not they are of noble origin. تغيض المروات is paraphrased by Shareeshi اذهاب الافعال الحسان 'the disappearance of benevolent actions.'

[4] جرس means properly 'the suppressed tone in which any one speaks when he is communicating a secret of importance.' Since, however, Abou-Zaid's object in these verses was not really to impart information to his audience, but merely to win their bounty by a display of his eloquence and power of improvisation, the word جرس is here qualified by the epithet خادع 'fallacious;' and جرس خادع means 'a tone which, though low and earnest, like that of one communicating an important secret, was intended only to deceive.'

'Since[1] oft a bough with luscious clusters[2] crowned
On trunk of frail and humble growth is found,
Forbear, if fair the fruit[3], to scan the tree,
Nor ask a honeycomb about the bee;

[1] The purport of these highly metaphorical verses is, that 'a man ought to be estimated according to his own independent merits, and not those of his ancestors, and therefore that the company present ought to reward him for his eloquence without inquiring his pedigree.'

Compare the following passages of Arabian poets:

كُن ابن من شئت واكتسب ادبا يغنيك مضمونه عن النسب
ان الفتى من يقول هاانا ذا ليس الفتى من يقول كان ابى

'Be the son of whom thou wilt, try to acquire literature,
'The acquirement of which may make pedigree unnecessary to thee;
'Since a man of worth (vir) is he who can say, "Lo! I am [so and so]"
'Not he who can only say, "My father was [so and so]."'

لا تسأل المرء عن ابوه ورز خلاله ثم صِله او فاصرم
فما يشين السلاف حين حلا مذاقها كونها ابنة الحصرم

'Ask not a man who his father was; but make trial
'Of his qualities, and then conciliate him or reject him accordingly;
'For it is no disgrace to new wine, if only it be sweet
'As to its taste, that it was the juice (daughter) of sour grapes.'

[2] Literally, 'by thy life (*i. e.* 'be assured that.' See pag. 296, note 2) not every branch that bears sweet fruit indicates thereby its origin ('trunk,' or 'stock') [to be a noble one];' *i. e.* many branches that bear sweet fruit grow on trees of a frail and humble sort, (*e. g.* the vine-branch and the trailing stems of the water-melon).

[3] 'Then eat whatever is sweet, whenever it is presented to thee (*i. e.* without inquiring whence it came), nor ask the honeycomb about the bee (*i. e.* whether the insect that made it was great or small).' He means, Be satisfied with admiring my eloquence, without inquiring who or whence I am.

But[1], heedless whence the sweets that lure thee came,
To cull the sweetest make thy only aim;
Like one[1] who seeks, whene'er his grapes are prest,
From sourer juice to set apart the best,
To find by test[2] what price to each is due,
And so t' assign them both their value true:
Since feeble indecision[3] shame would throw
On one whose keen discernment all men know.'

And the people were so delighted[4] by his acuteness and subtlety,
And so deluded[5] both by his good delivery and his infirmity,

[1] 'But still, distinguish (*i. e.* be like one who distinguishes), after pressing grapes, the sweet and good *must* from the sour;' *i. e.* although thou care not from what tree the grapes came, still do not fail to make a distinction between the good or bad wine pressed from them, and to estimate them according to their respective qualities. He means, 'At the same time that you ought not to care about the pedigree and origin of those who make a literary profession, you should distinguish between them, and esteem and reward those most highly who really excel most in what they profess.'

[2] Literally, 'that thou mayest value each at a high or low price on experiment خبرة عن (*i. e.* 'on trial made of them'), and offer each for sale at its proper price;' *i. e.* 'estimate each at its true value.' شرى means, 'to buy or sell,' 'to trade in,' and here, 'to set a value, high or low, upon anything.'

[3] 'For it would be a disgrace to a clever man that feebleness should affect (enter into) his judgment;' *i. e.* 'Form a decisive judgment on those whom you deal with, lest you incur the disgrace of indecision.'

[4] Literally, 'he thus excited the people (with admiration or astonishment) by his cleverness,' &c. ازدهى is the 8th conj. of زها the د taking the place of ذ after ز for euphony, those being two of the *interchangeable* letters. See notes on the Mak. of Beni Haraam.

[5] 'And deluded them by the excellence of his delivery along with (or,

That they collected for him all that their purses[1] contained,
And bestowed it upon him while they thus addressed him,
'It is indeed over a dry well[2] that thou hast wheeled[3] thy flight,
And to an empty hive[4] that thou hast had recourse;

'in spite of') his malady.' The people were so struck with admiration at observing so excellent a delivery in one apparently so paralytic, that they rewarded him without further inquiry. ادآ is a noun from the verb ادى, 'to deliver.'

[1] The two phrases خبايا الثنبن and خفايا الثنبن are nearly synonymous, and mean 'whatever was concealed (contained) in the plaits or lappets of their garments;' *i. e.* the money that they had with them, which, as already stated (see pag. 222, note 7, pag. 265, note 2, and pag. 309, note 6), the Orientals carry in pockets formed by making a plait in the sleeves (اكمام), or in the skirts (اردان or اذيال) of their loose robes. Compare a passage in the xxxvith Makamah (pag. 465, De Sacy), where it is said that Abou-Zaid by his eloquence 'emptied the skirts (اردان) of the company present, and made their sleeves (اكمام) as if they had never been full;' (*i. e.* 'induced them to give him all the money that they had with them).

[2] The congregation in the mosque consisted of indigent persons مفاليس (see pag. 334, note 1), who thus apologize for the smallness of the sum which they were able to raise by mutual contribution for Abou-Zaid, telling him that to apply for aid to them was like seeking water from a dry well, &c. and that therefore he must be content with the little that he obtained from them, and think it better than nothing, though it might be quite insufficient to supply his wants. يا هذا is equivalent to 'heus tu!' See pag. 318, note 2.

[3] For the word حمت see pag. 72, note 4. It is properly used of a bird in quest of water.

[4] خلية is a 'hive of bees with honeycomb, in a hollow trunk of a tree;' كوارة, 'one in clay or earth.'

Be content therefore to accept[1] this small donation,
And account it though inadequate[2] as better than a failure.'
So he valued what little they gave, as if it were much,
And thanked them[3] at the same time that he accepted it;
And then withdrew, dragging half his body[4] after the other,
And obliterating his track[5] by stumbling in his walk.
Now he seemed[6] to me to have purposely altered his[7] mien,
And to be practising an imposture in his gait;
So I arose and proceeded to walk in his track,
And to follow closely upon his footsteps;
While he continued looking askance at me,
And evincing a great desire[8] to avoid me;
Until, when the road was clear of people,
And opportunity was afforded of ascertaining the truth,

[1] 'Accept therefore this little.' صُبَابَة means properly 'the residue of water in a cup,' 'the dregs,' but is used here, as in the Makamah of Sanaa (see pag. 83, note 4), to imply simply 'a very small quantity.'

[2] Literally, 'and esteem it as neither a *miss* nor a *hit*;' *i. e.* 'esteem the donation which we make thee, though *far short of the mark*, and inadequate to thy need, still as better than utter *failure* or disappointment.' The meaning of the phrase may either be, 'Consider thyself as neither very successful, nor as entirely disappointed in respect of this gift,' or, 'Consider that in what we have given thee we have neither completely succeeded, nor entirely failed in our wish to satisfy thy desires;' for it is ambiguous whether it refers to the speakers, or to the person addressed.

[3] 'Joined thanks with the acceptance of it.'

[4] As a paralytic would do.

[5] or, 'stealing his traces away.'

[6] Literally, 'it was suggested [by my own mind] to me.' See pag. 240, line 16.

[7] Observe that مُخَيِّل and مُغَيِّر are both construed with لِ prefixed to the object of alteration.

[8] 'He went to a *great extent* in separating himself from me.'

He looked at me with a smiling and cheerful air,
Like one who displays sincerity after having deceived,
And said, 'I think thou art really a stranger[1] here,
And that therefore thou must be desirous of company;
Wilt thou then have[2] a kind and serviceable comrade,
Who will be valuable[3] to thee, and lay out for thee?'
I replied, 'If such a comrade presented himself[4] to me,
I should think that real prosperity attended[5] me.'
He answered, 'Thou hast found such an one! So be content!
Thou hast met with a prize! So make it thine[6] own!'
Then he gave vent to a long[7] peal of laughter,
So as to give me the idea[8] of a perfectly sound man;
When behold it was our old Shaikh of Seroug
With no malady in his frame, or ambiguity in his features;
So I was delighted at thus meeting with him,
And to find that his palsy was only pretended.
But I was on the point of reproving him for his evil practices,
When, before I could say a word in blame of him,
He opened his mouth, and indited these lines:

---

[1] 'A brother of peregrination.' See pag. 181, note 6.

[2] 'Hast thou a mind for a friend who may be kind and useful to thee?' هل لك (حاجة) فى. See pag. 169, note 3.

[3] or, 'acceptable,' like an article that is worth buying; since نفق is equivalent here to راج *q. v. ap.* Gol.

[4] or, 'came to me.'

[5] or, 'was subservient to me.' واتى is a form used instead of آتى the third conj. of اتى (see Gol.), and means 'morem gessit.'

[6] Literally, 'tie it up;' *i. e.* secure it for thyself.

[7] ملياً 'a long while.'

[8] or, 'represented to me.'

'When palsied I feign me[1] I feign not in vain,
Since all that I covet I thus can obtain;
And in rags[2] when I clothe me, the credit I gain
That patient of hardship and want I remain.
No pity I find[2], unless palsy I feign,
Nor relief[3], if from roaming in rags I refrain.'

'But since,' said he, 'there is no more pasture[4] in this land
Nor anything more to expect from its inhabitants,
If thou art to be my companion, let us proceed on our way[5]!'

[1] 'I make it seem to the people that I am palsied [and not without success], for how often does my heart obtain thereby what it hopes for!' This clause follows the next in the original.

[2] Literally, 'I appear in rags in order that it may be said of me, [that I am] a poor man who meekly bears the untoward time (*i. e.* fortune);' because such an one is most likely to be regarded as a proper object of charity. The words يزجى الزمان mean 'passes the time patiently and submissively,' or, 'leniter propellit tempus.' المزجى means either, 'that which ought to be borne (or, 'past') patiently,' or, 'unfavourable, untoward, straitened.' See Golius, who renders it, 'exiguus aut tenuis,' vel, 'non conveniens,' 'inaptus.' At all events, الزمان المزجى means, 'hard times;' *i. e.* 'hardship and distress.'

[3] 'And but for my rags I should not be regarded with pity; and but for my feigning palsy I should meet with no relief.'

[4] *i. e.* 'the people here have nothing more to give me.'

[5] Literally, 'The road! The road!' There is a similar phrase in the Makamah of Damietta where Hareth says to Abou-Zaid, 'If thou must needs go, Speed! Speed! and Return! Return!' these words being nouns, فالسرعةَ السرعةَ والرجعةَ الرجعةَ! and all in the accusative case, as is طريق in the present passage. The Scholiast says that before these accusatives we must supply the imperative verb الزم 'apply thyself to [it],' 'make it thy business.'

So we left Tiflis with no company beside our two selves[1];
And I continued to travel with him two whole years[2],
And was bent on accompanying him all my life,
But untoward fortune[3] forbad it and separated us.

---

[1] Literally, 'separated [from the rest of mankind];' the sense in which the word 'solitary' is used by Milton in the last line of the *Paradise Lost*, where Bentley proposes an emendation, because, he says, 'If Adam and Eve were together, they were not more solitary then than they had been in Paradise.' A Scholiast seems to have entertained a similar idea with respect to the present passage; for he proposes to understand the word متجرّدين not in its obvious sense 'solitary,' but in the sense, 'proceeding at a vigorous pace' جادّين فى سيرهما because there is a peculiar use of the verb تجرّد with which تجرّد للامر means the same as جدّ فى الامر 'was strenuous or energetic in it.'

[2] *i. e.* on account of his high esteem for the advantage of learning from the eloquence of Abou-Zaid. In the phrase وكنّت على ان there is an ellipsis to be supplied after كنّت, viz. مصمما 'resolved.'

[3] Literally, 'but the dissociable world (or, 'fortune') forbad it;' مشتّ being equivalent to مفرّق

Observe that in the following Makamah (of Saada) the quarrel between Abou-Zaid and his son is feigned, solely for the purpose of obtaining an opportunity to display their eloquence to the judge, and bring to his knowledge at once their merits and their poverty, in order that he might be induced to make them the objects of his bounty.

THE MAKAMAH

OF

SAADA[1].

THE WORDS OF HARETH IBN-HAMMAM.

WHEN my stature[2] was tall and upright as a lance,
And my activity surpassed the fleetness of the Zebra[3],
I repaired[4] to the town of Saada in upper[4] Yemen;
And, after surveying the beauty[5] of its precincts,

---

[1] A large town in Yemen, sixty parasangs from Sanaa. Shareeshi says that it was celebrated for the preparation of fine leather, and also for the beauty of its women.

[2] Literally, 'being possessed of tallness and straightness شطاط like a pole.' صَعدَة is 'a sapling (like an ash pole) which grows so tall and straight as to be easily convertible into a spear.' The word شطاط occurs in a parallel passage of the Lamiot Al Agam, viz.

وذى شطاط كصدر الرمح معتقل بمثله غير هياب ولا وكل

'One possest of height and straightness of stature like the shaft of a lance,' &c.

[3] Literally, 'the daughters of Saada,' a name given to Zebras, because, the Scholiast says, 'they resemble the women of that town in beauty and graceful agility.'

[4] The verb صعد is used here on account of the alliteration, and also because Saada is in *upper* Yemen. Similarly upper Egypt is called by the Arabs الصعيد.

[5] or, 'its splendour.'

And feasting [my eyes[1]] on its rich verdure,
I proceeded to inquire of those who were best informed,
Whether it contained any noble[2] or munificent persons,
Whom I might make my resource[3] in all perplexities,
And my strong safeguard against all oppression.
Whereupon a judge of the town was described to me
As of extensive bounty[4], and great wealth[5] and hospitality,
And noble as Tamim[6] in character and pedigree.
So I assiduously courted[7] him by occasional visits[8],

[1] or, 'my camel;' for there is here an ellipsis.

[2] Literally, 'about what noble personages, or *mines* of excellencies it might contain;' *i. e.* 'sources of benefit,' or, 'persons from whom benefit might be derived as from a mine.'

[3] '.My ember of fire in darknesses;' *i. e.* 'a source of light to guide me in difficult emergencies.'

[4] 'The extension of whose hand was wide;' *i. e.* 'whose liberality was comprehensive and extensive.' Shareeshi says that باع is equivalent to بسط اليد بالمعروف 'the extension of the hand in bestowing bounty,' and واسع العطا to رحيب الباع.

[5] 'And whose abode was sumptuous,' or, 'bountiful;' *i. e.* 'who was wealthy and hospitable;' for some Scholiasts say that this phrase means simply 'rich,' and others that it is a metaphor expressing 'bountiful.'

[6] Tamim was a noble Arab, uncle of Koreish, the progenitor of that great tribe at Mecca to which Mohammed belonged, of whom it was said,

فما ولد باكرم من قريش ولا خال باكرم من تميم

'There cannot be a son more noble than Koreish,
'Nor an uncle more noble than Tamim.'

Compare pag. 364, line 1, 'Art thou at one time like Tamim ('a Tamimi') and then like Keis?' *i. e.* 'dost thou pretend to be noble and high-spirited at one time, and then assume sordid servility?'

[7] Literally, 'I made repeated approaches to him.'

[8] A person who visits another only occasionally is said to visit him لماماً or غباً. See Golius.

And recommended myself to him by intervals[1] of absence,
Till I was the echo[2] of his voice, and the favourite[3] of his house:
And while I thus gathered, as it were, of his sweets[4],
And inhaled the fragrance[5] of his favourable regard,
I used constantly to assist at the courts of litigation,

[1] or, 'made myself acceptable (a 'saleable,' *i.e.* 'desirable acquisition') to him by occasionally abstaining from visiting him.' اجمام means primarily, 'to let a horse loose occasionally without using him,' and metaphorically, 'to abstain from too frequent visits in order to avoid annoying a friend by importunity.' Hariri here alludes probably to an expression of Mohammed زر غبّاً تزدد حبّاً 'visit [friends] only occasionally, that so thou mayest increase friendship.' Compare from Motanebbi,

وكم بعد مولّدة اقترابُ

'How often too great familiarity breeds aversion!'

And the words of Jesus Ben Sirach, *προσκαλεσαμένου σε δυνάστου ὑποχωρῶν γίνου, καὶ τόσῳ μᾶλλον προσκαλέσεταί σε· μὴ ἔμπιπτε ἵνα μὴ ἀπωσθῇς, καὶ μὴ μακρὰν ἀφιστῶ ἵνα μὴ ἐπιλησθῇς.*

Also a line in the xvi th Makamah (pag. 187, line 8, De Sacy),

ولا تكثرنّ على صاحب فما مَلّ قطّ سوى الواصل

'Do not be importunate to your friend (too much in his company);
'For none is so sure to be disliked, as one who visits too often.'

And one on the xv th Makamah (pag. 178, line 2, De Sacy), 'Do not visit your friend more than one day in a month, nor stop longer than that with him.'

[2] Echo is called by the Arabs ابن الطود 'the son of the mountain.'

[3] 'The Selman of his house.' Selman was a Persian who embraced the faith of Mohammed, and became a great favourite with him.

[4] Literally, 'his honey-comb.' He means, 'While I reaped the advantage of his patronage and bounty.'

[5] Literally, 'inhaled the smell of his bay-tree,' *i. e.* enjoyed the privilege of friendly intercourse with him.

And to decide[1] between the aggressors and the aggrieved.
Now the judge was sitting to administer justice[2]
On a day of general concourse and gathering of people,
When lo! there came in an old man in threadbare[3] garb,
With limbs apparently tremulous [from age],
Who regarded the crowd with a discriminating look,
And then stated that he had a most untractable[4] opponent;
And in less time[5] than a spark shines, or one points with a finger,
A youth was brought in, who seemed [bold] as a lion;
And the old man then said, 'May God help thee[6], O judge,
And save thee from the guilt of conniving[7] [at wrong]!
Know that this my son is like a bad pen[8], or rusty sword[8],
For he persists in ignoring the principles of justice,

[1] or, 'mediate between the innocent and the guilty.'

[2] Literally, 'for the purpose of sealing;' *i.e.* 'to put the seal to judgments and warrants.'

[3] 'Worn out as to his plumage.' Compare Mak. of Tenise, pag. 164, line 3, and Mak. of Sowa, pag. 263, line 1.

[4] 'One who was unwilling to be brought to justice.' Accordingly the youth is represented as not appearing in the court of his own accord, but brought in by others أحضر

[5] Literally, 'It was not more time than the shining of a spark, or the intimation of pointing;' (*i.e.* the time that it takes to point once with the finger). For other phrases in the Makamat expressing a very short interval of time, or great speed, see note 1, pag. 248.

[6] The usual method of saluting a judge. See pag. 96, note 8.

[7] The same word occurs in the Makamah of Rye in the passage,

وتغاض إن الغنى الرعاية او لغا

'And seem, though oft from duty's path he swerve,
'As if thou failed his errors to observe.'

See pag. 301, line 8.

[8] *i.e.* 'he is an encumbrance to me, and worse than useless.'

And sucks only from the teats of perverseness.
If I advance, he draws back; if I explain[1], he obscures;
If I kindle, he extinguishes[2]; what I roast, he covers with ashes[2];
Though I nurtured him since he first crawled till he grew up,
And reared and educated him with the tenderest care[3].'

And the judge regarded his complaint as a serious matter,
And represented it to those around as an extraordinary case[4],
And then exclaimed, 'I protest[5] [that it was always my opinion]
That disobedience in children is painful as bereavement[6] of them,

---

[1] Literally, 'If I talk Arabic (*i.e.* intelligibly), he talks a foreign language' (*i.e.* unintelligibly, 'barbarè loquitur'). The word عجم exactly corresponds with the Greek *βάρβαρος*, see pag. 200, note 3.

[2] *i.e.* 'he always tries to thwart my purposes.'

[3] 'I was kindest to him of all those who rear and educate.' رب is explained by the Scholiast اصلح احواله واحسن مرتبته 'improved his condition, and put him into a state of well being.'

[4] Such is the meaning of this clause of the original, if اطرف be here a verb transitive, of which the judge is the subject, and his attendants the object. If this verb be taken as intransitive (which is probably less correct), we must translate the clause thus, 'And those around him (the judge) were struck with the accusation as something new and strange,' or simply, 'were astonished at it.' The words which follow, viz. ثم قال without a repetition of the word قاضى seem to shew that the first explanation is the true one.

[5] or, 'I call God to witness,' &c.

[6] Literally, 'is one of the two species of bereavement,' the two species being 'actual loss of children,' and, 'the disobedience of children,' which, it is implied, are equally calamitous. There is allusion here to a proverb current among the Arabs, viz. العقوق ثكل من لم يثكل 'Disobedience of children is the bereavement of one who does not lose his children;' *i.e.* 'one who has disobedient children, is as much to be pitied as one who loses them.'

And perhaps it would be preferable[1] to be entirely childless.'

Whereupon the youth, provoked by these words, replied,

'I swear by Him who raises up judges for equity,
And makes them hold the reins of dignity and authority[2],
That he never offered a prayer, but I responded[3] to it,
Nor asserted anything, but I professed belief[4] in it,
Nor undertook the Pilgrimage[5], but I submitted to its rites[6],
Nor struck sparks, but I kindled them to a flame;
And that, although he is as unreasonable in his demands
As one who should look for eggs from a male hawk[7],

[1] 'And perhaps utter bereavement is cooler to the eye,' *i. e.* less painful [than that they should be disobedient]. See pag. 274, note 2.

[2] or, 'the power of deciding between right and wrong.'

[3] Literally, 'said Amen to it.' The meaning of this and the following clauses is simply that he had acquiesced in all his father's wishes, and not thwarted them as he had been accused of doing.

[4] or, 'maintained the truth of it.'

[5] Literally, said لبّيك *i. e.* 'offered the preliminary prayer,' or, 'the prayers peculiar to the Hadg.' See the note on the clause of the Preface of Hariri, 'I responded to his invitation with obedient acquiescence;' where the words لبّيت and تلبية occur.

[6] *i. e.* 'the ceremonies of abstinence, assumption of a peculiar garb, &c. peculiar to the pilgrimage of the Hadg.' See pag. 414, note 2, and pag. 416, note 7.

[7] Some commentators say that انوق means, 'a hawk,' whether male or female, and that 'it is impossible to find its eggs because it builds its nest in inaccessible places.' It seems preferable, however, to translate it, 'the *male* hawk.' We find the same allusion in the following lines of Arab poets,

وكنت اذا استودعت سرّاً كتمته كبيض الانوق لا يُنال له وكر

'If I had a secret entrusted to me, I concealed it
'Like the eggs of a hawk whose nest is not to be found.'

Or who should expect flying[1] from camels.'
The judge answered, 'And wherein did he vex thee,
Or try thy obedience so severely?' And he replied,
'Ever since he has been destitute[2], and smitten by want,
He requires me to habituate[3] my tongue to begging,
And to solicit rain from all the clouds[4] of bounty;
That so his exhausted stores may be replenished[5],
And his shattered fortunes may be repaired;
Whereas, formerly, when he first began[6] to instruct me,
And trained me in the rudiments of mental discipline,
He was wont to imbue[7] my mind with the sentiment
That covetousness is tormenting, and avarice disgraceful,

And again,

طلب الابلق العقوق فلمّا لم يجده اراد بيض الانوق

'He sought for a pregnant male camel,
'And when he could not find one, he wanted eggs of a male hawk,'

i. e. 'he required one impossibility after another.'

[1] Compare Mak. xx. (pag. 232, line 4, De Sacy), ولكن كيف الطيران بلا جناح 'But how should there be flying without wings?' and Mak. xvi. (pag. 182, line 8, De Sacy), انّ من العنآ العظيم استيلاد العقيم والاستشفآ بالسقيم 'Know that it is a most difficult matter to obtain children from the barren, or to find health in the sick;' *i. e.* 'you might as well look for either of these impossibilities as for that which you are expecting.'

[2] 'Empty of property.'

[3] Literally, 'to *troll* my tongue in begging.'

[4] See pag. 56, note 1.

[5] An allusion to 'a fountain which, having been for a while dry, gushes forth afresh.'

[6] حين احذنى بالدرس 'cum primum me instituit doctrinâ.'

[7] 'To cause to imbibe.'

And that rapacity is disgusting[1], and begging disreputable,
And, moreover, indited to me these lines
With his usual fluency[2] and smoothness of rhyme[3],

"Since God thy real welfare knows,
Accept with thanks what He bestows[4]:
The smallest bounties of His hand
And greatest, equal praise demand.

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[1] Literally, 'causing indigestion,' *i. e.* 'unwholesome,' a metaphor implying 'prejudicial [to reputation].' For illustrations of the disgrace attached by the Arabs to begging, see pag. 73, note 1, pag. 166, note 3, and pag. 255.

Compare the following lines:

ذلّ السّوال شجىً فى الحلق معترضٌ من دونه شرق من خلفه جرضٌ

'The humiliation of begging is like a bone sticking in the throat,
'Which is followed by inevitable choking and suffocation.'

And,

وذقتُ مرارة الاشياء طرّاً فما شئ امرّ من السوال

'I have tasted the bitterness of all things,
'And there is nothing more bitter than begging.'

[2] 'From the opening of his mouth;' *i. e.* 'readily, as if what he indited was ready on his lips before he uttered it.'

[3] or, 'polish (produced by scraping or filing) of his rhymes.' Compare Pers. I. 65:

'Versus Nunc demum numero fluere, ut per læve severos
'Effundat junctura ungues.'

[4] Literally, 'be content with the humblest sustenance, and return [to God] for it the thanks of one in whose estimation even a little is accounted as much.' Compare Hor. *Od.* III. 16:

'Bene est cui Deus obtulit
'Parcâ quod satis est manu,' &c.

Though poor, from servile arts abstain;
A beggar's sordid craft disdain;
Eschew[1] whate'er would mar thy fame,
Or sink thy dignity to shame.

Forbear to banish from thy face
The blush[2] that mantles at disgrace,
And guard, as lion guards his mane,
Thy fair renown from every stain[3].

---

[1] 'And abstain from covetousness (*i. e.* 'importunate demands upon others,') which never fails to degrade the condition of him who takes to it (goes up to it).'

[2] Literally, 'and do not spill out the juices of thy face,' *i. e.* 'do not harden thy face against shame by constant importunity, and so exhaust from thy cheeks the blood that would mantle there in blushes if thou hast any proper self-respect or sense of disgrace.' Refer to pag. 73, note 1, and pag. 166, note 5. Compare Juv. XIII. 242,

'Quando recepit ejectum semel *attritâ* de fronte ruborem?'

and the following line of an Arab poet quoted by Shareeshi,

ما ماء كفك ان جادت وان بخلت من ماء وجهى ان افنيته عوض

'The moisture of thy hand, whether it abound, or be scarce,
'Can never compensate for the loss of the moisture of my face.'

i. e. 'If I am constrained to use importunity by thy reluctance to bestow upon me, and so am compelled to *exhaust the blush* of shame from my face by submitting to the humiliation of begging, no bounty on thy part ('moisture of thy hand,' see pag. 233, note 7, and 237, note 1,) great or small, can compensate to me for the loss of self-respect and habituation to disgrace which I must have already incurred.' Compare the Wisdom of Ben Sirach, xl. 28: Τέκνον, ζωὴν ἐπαιτήσεως μὴ βιώσῃς· κρεῖσσον ἀποθανεῖν ἢ ἐπαιτεῖν. Ἐν στόματι ἀναιδοῦς γλυκανθήσεται ἐπαίτησις, κ. τ. λ.

[3] 'And defend thy reputation and seek to preserve it; as a lion defends his mane (from insult).'

Endure a needy abject lot[1],
As one who heeds or feels it not;
Nor e'en to those reveal[2] thy woe
Who promptest succour would bestow.

How noble[3] are the poor who hide
Their poverty with patient pride!
Who blindness to its hardship feign,
Who bear the smart, and ne'er complain;

Who scorn t' assume a beggar's name,
Or bare a hardened[4] face to shame,
Although by garments rent and old
Their hardened limbs are bared to cold."'

[1] 'And endure whatever poverty shall have befallen thee with the patience of a man of resolution, and shut thy eyes to it (wink at it),' *i.e.* be as if thou didst not perceive the hardships and calamities which poverty brings upon thee.

[2] 'Though the person solicited should at once put thee in possession of what he has in his hand;' *i.e.* 'should be prompt to bestow upon thee.' The order of the clauses has been slightly inverted in the translation, that the sense might be more perspicuous.

[3] Literally, 'for the man of noble spirit is he who if his eye have contracted a mote (the disgrace of poverty), conceals the *mote* of his eyelid even from the pupil of his own eye,' *i.e.* so far from displaying his poverty to others, tries to be blind to it himself. See pag. 318, note 3, where this use of the word قذى 'a mote' is fully explained; and St Matt. vii. 3. The word حر here closely corresponds in meaning with the English word 'gentleman.'

[4] 'And who, though his clothes have become ragged, does not see fit to wear out the (sensitive) skin of his face,' *i.e.* 'to harden his face against shame by mendicity.' A singular alliteration between the phrases اخلق ديباجه and يخلق ديباجتيه. For a full explanation of this me-

Whereupon the Shaikh frowned, and scowled at his son,
And began to attack[1] and growl at him in these words,
'Hush, rebel! Thou art as intolerable to me as suffocation[2]!
Fie on thee! Wilt thou teach thy mother to conceive,
Or wilt thou teach thy nurse to give suck?
Thy conduct is as if a scorpion[3] had provoked a serpent,
Or weanling camels had raced[3] against full-grown males!'

Then it seemed as if he repented of his hasty[4] expressions,
Or was prompted by affection[5] to seek reconciliation with him;
For he looked long at him[6] with a compassionate eye,
And drooping his wings[7] in gentleness towards him, said,
'My poor[8] son! Those who are exhorted[9] to contentment,

taphor, which has already occurred in the Makamah of Sanaa, see pag. 73, note 1, and pag. 166, note 5. لم يرَ ان may either be rendered as above, or, 'has no idea of [doing so and so].'

[1] or, 'rushed on his son, and growled (gannivit).'

[2] Literally, 'O thou who art choking (a bone sticking in the throat) and strangling [to me];' *i. e.* who art an intolerable annoyance to me. See pag. 357, note 1.

[3] These are metaphors applied to any who challenges or sets himself in opposition to one much stronger than himself.

[4] 'What had escaped his mouth,' &c.

[5] 'Natural affection had led him.'

[6] رنا is 'to look long and tenderly.'

[7] 'To droop (or 'lower') the wing to any one,' means 'to pity him,' as appears from a passage in the xxxth Makamah, (pag. 379, De Sacy, line 4), where these two phrases are used as synonymous, viz. سلّم بالمسكين وخفض جناحه للمستكين 'He was compassionate to the poor, and drooped his wing to the lowly.'

[8] See pag. 378, note 3.

[9] or, 'those who are commanded to be content with their lot;' *i. e.* those to whom contentment is prescribed as a religious duty.

And who are forbidden to humiliate themselves [by begging],
Are the owners of merchandize, who make gain by trade[1];
But for the victims of necessity and hardship,
There is an exceptional exemption[2] from such prohibitions.
Yet granting[3] thou wast ignorant of this explanatory clause,
And that the words of the wise[4] came not to thy knowledge,
Wast not thou the youth[5] who contradicted his father,
By saying to him, without any reserve[5] whatever,

"Sit not content[6] with want or hardship foul,
That men may call thee patient, great of soul,

[1] or, 'handicraft.' Orientals have no idea of wealth except as acquired directly from trade; nor do they consider the pursuit of mercantile gain degrading to persons in the most elevated station.

[2] 'An exception is made (استثنى) in their favour in respect of these prohibitions.'

[3] 'But grant thee ignorant of this *explanation*,' *i.e.* 'this clause of exception in behalf of the needy, added to the prohibition by way of explanation of the apparent hardship of forbidding all alike to humiliate themselves by begging.' The word تاويل is technically applied to comments or glosses on any passages of the Koran which present difficulties or apparent paradoxes.

[4] 'That what was said [by the wise] never reached thee.' ما قيل is a common elliptical phrase applied to any traditional dogma of importance.

[5] Literally, 'wast thou not he who opposed his father, while he shewed no respect for him (his father) by assuming reserve, but said these words?' *i.e.* 'who openly and unreservedly opposed his opinion to his father's.' The pronominal affixes of اباه and حاباه refer, the first to the youth, the second to the father. حابى means 'to shew personal respect towards any one,' 'to assume deferential reserve in addressing him.' See Golius.

[6] 'Sit not down content with hardship and hunger, in order that it may be said of thee (*i.e.* 'that thou mayest be called') highminded and patient.' These verses recommend mendicity, as the last were a warning against it.

Unless thou wouldst a barren waste[1] compare
With fertile meads and groves of verdure fair:
But slothful folly's call refuse to obey[2],
And scorn among unfruitful trees to stay:
Forsake th' abode where drought[3] is ever found,
And seek the land where genial rains abound;
There showers[4] of bounty from the clouds demand,
And thank thy fortune if they fill thy hand;

The object of the speakers in each is to convince the judge of both the eloquence and the poverty of the father and son, that he might be induced to bestow his bounty upon them. Abou-Zaid says that his son was inconsistent in complaining of him for having employed him to beg, because he had himself composed some lines setting forth the advantages of seeking bounty from others, and recited them to his father.

[1] 'But observe with thy own eyes whether a land bare of herbage is to be compared with a land which trees cover (or 'surround').'

[2] 'Then reject (turn thy mind's attention away from) what the indolent advise (*i.e.* slothful acquiescence in poverty); for what advantage (or 'superiority') is there in an unfruitful tree?' *i.e.* would it not be better to apply to those who are ready to bestow, like fruitful trees, than to remain among those who withhold or have nothing to give? Or the 'unfruitful tree' may refer to the 'counsel of the indolent,' which can never produce any good fruit. Or, again, the meaning may be, 'What good is there in thy continuing to be an unfruitful tree,' (*i.e.* 'in hopeless poverty')?

[3] 'And depart (make thy camel set forward) from an abode where thou art athirst, to a region where rain descends freely.' Bounty is constantly spoken of in the Makamat under the metaphor of rain. See pag. 56, note 1.

For other passages illustrative of the advantage of leaving a country where no gain can be made, and proceeding in quest of it to foreign lands, see pag. 410, and the note on the Mak. of Sasaan.

[4] 'And beg the descent of a copious draught from the bounty (milk) of the clouds; and if thy hand is only moistened by it, let thy good fortune gratify thee,' *i.e.* 'congratulate thyself on thy success, and be perfectly satisfied.'

Nor, if denied the boon[1], thy lot deplore,
But think how Moses erst refusal bore."'

Thus assured of the inconsistency[2] of his words and actions,
And of the falseness of the character[3] that he had assumed,

---

[1] 'And if thou art refused, there is no disgrace (or 'harm') to thee in being refused; Moses and Khidr were refused before [thee];' *i. e.* even if thy suit be rejected, thou art not a great sufferer, since Moses and his companion Khidr, two eminent prophets, shared the same fate. Allusion is here made to a passage of the Koran, in the xviii th Surah, where Moses is said to have journeyed in company with 'one of the servants of God, to whom God had granted mercy and wisdom,' but whose name is not mentioned in the text of the Koran. Moses accompanied this person, in order to observe his conduct, and learn lessons of wisdom from it, 'until they came to the inhabitants of a certain city, who refused to give them food or shew them hospitality when they asked for it,' حتى اذا اتيا اهل قرية استطعما اهلها فابوا ان يضيفوهما. Hariri has here adopted the opinion of the Commentators, Al Beidhawi, Al Jelaalain, &c., who say that this personage was Al Khidr الخضر whom Moslemin believe to have been originally a companion of Moses, and to have afterwards reappeared in various distinguished prophets and others. He is said by them to be identical with Phinehas son of Eliezer, with Elijah, with John the Baptist, and with St George the martyr; and to have also animated one of the successful generals of Alexander the Great. He was called by them Al Khidr on account of his flourishing and perpetual youth (viridity), and his privilege of transmigration. Part of these fictions were derived from the Jews, though Al Khidr was never regarded as simply identical with Elijah. For more information concerning St George the martyr of Lydda (a town near Ramleh in Palestine), see Mr Reynolds' note (pag. 533) to 'the Traditions of the temple of Jerusalem.'

[2] 'Mutual contradiction.'

[3] Literally, 'his adorning himself with what was not of his family;' *i. e.* 'with what did not belong to him.' The Arabs say of anything, which does not properly belong to a person, that 'it is not of his sort (family),' or that

The judge looked at him with an angry eye, and said,
'What! at one time like Tamim[1], and then like Kais!
Fie on him who thus spoils the effect of his own words,
And assumes various colours like a goblin[2]!'

'he is not of its sort,' ليس من اهله *i. e.* that there is *no connection* between the person and the thing in question.

[1] Tamim and Kais were the ancestors of two tribes, called respectively after their names. They were of opposite dispositions, the one being remarkable for his high-mindedness (see pag. 351, note 6), and the other for his meanness. Hence, to be alternately like Tamim and Kais, expressed the highest degree of inconsistency. Another interpretation of this passage is, 'Dost thou profess thyself at one time to be of the tribe of Tamim, and at another to be of that of Kais?' This also would be an appropriate method of expressing inconsistency, because the two tribes were generally at war with each other, and always separated by mutual antipathy.

[2] 'The grhoul,' a 'female goblin;' a word nearly equivalent to سعلاة which occurs in the Makamah of Barkaid (pag. 232, note 6) where the 'old woman' is called 'a she goblin.' The verb غال from which the name grhoul is derived, means, 'to attack and destroy suddenly and unexpectedly,' as the goblin was said to do to its victims. The Arabs believed that if a man were all alone in the open desert, the goblin would appear to him in a human form and lead him astray and bewilder him, and then assume different shapes, in order to frighten him to death. Hence the 5th form of this verb تغوّل is equivalent to تلوّن 'to assume various colours.' Accordingly, Kaab Ibn Zoheir says,

فما تدوم على حالٍ تكون بها كما تلوّن فى اثوابها الغول

'She never continues in the same state any more than the grhoul, which is always changing the colour of its garb.'

It was also believed that at night the goblin would light a fire in order to lead wanderers to it, and when any one came, begin to assume its different shapes; but that if the individual were a brave man, and not to be thus alarmed, he might sit down and warm himself at the fire without sustaining any injury.

But the youth said, 'By Him who made thee a key of justice,
And ordained thee to be a judge among mankind,
Since I became wretched[1], I have become forgetful,
And since I have been destitute, my mind has been rusty.
But, nevertheless[2], where is hospitality[3] or bounty[4] to be found?
Or where remains one who is spontaneously munificent,
Or, if his aid be solicited, is at once ready[5] to bestow?'
But the judge said, 'Hush! for since it sometimes happens
That a man who often misses[6] will once hit the mark,
And since not every flash of lightning[7] is a false portent,

---

[1] *i.e.* 'poor.' The boy apologizes for the inconsistency of which he had been charged, by pleading that poverty had made him forget the principles which he had once maintained; thus taking occasion to inform the judge of his necessities, in order that he might possibly be induced to relieve him.

[2] مع انّه like على انّه generally means 'although,' 'notwithstanding.' It seems to imply here, 'but though I have been constrained by poverty to forget the high-minded principles that I once profest, and to practise mendicity, nevertheless it is to no purpose that I have done so; for where shall I apply for aid?' Compare the verses in the Mak. of Barkaid, pag. 238, beginning 'To Him alone I look.'

[3] Literally, 'an open door.' [4] 'A ready gift.'

[5] 'If he is asked for food, says, "Take."'

[6] 'To the man who ordinarily misses the mark there sometimes belongs an arrow that hits it.' He means that there is no rule without an exception, and that therefore we ought not to condemn indiscriminately, as the youth had done in declaring that there were no generous persons in the world. Compare Mak. xv. (pag. 169, line 1, De Sacy),

رُبَّ رميةٍ مِن غير رامٍ

'Sometimes *a good shot* is made by one is no archer' (without a good shooter).

[7] Lightning is regarded in the East as portending rain, because rain often follows a thunderstorm, (see pag. 56, note 1). But since in the summer months there is a great deal of lightning of the kind which the Arabs

And it is necessary[1] to distinguish between the flashes observed,
When we are looking for tokens of approaching rain,
Thou shouldst never assert what thou art not quite sure of.'

Now when it was thus made evident to the Shaikh,
That the judge was indignant in behalf of the generous,
And thought it hard[2] that all men should be deemed sordid,
He was sure that he would vindicate[3] [the truth of] his words,
And evince the reality of his most liberal[4] disposition.
Accordingly he delayed not to spread out his net[5],

---

call خفى (*i. e.* harmless sheet lightning), which is not followed by rain, lightning became proverbial as a fallacious portent. Nevertheless, as it is here expressed, it is not always a false token, but is sometimes followed by the showers that it is supposed to portend. By this second illustration the judge wishes to convince the youth that he was too hasty in asserting generally what was liable to exception.

[1] Literally, 'then distinguish between the flashes of lightning, when you are making observations on the weather, and do not protest (*i. e.* assert) what you do not know for certainty;' *i. e.* 'since rules are liable to exceptions, exercise proper discrimination before you pronounce an opinion.' The verb شام which means to make observations on the clouds and weather (see pag. 57, line 5) resembles in sense the word שֹׁמֵר used in Eccles. chap. xi. שֹׁמֵר רוּחַ לֹא יִזְרָע, 'He who observes the wind will not sow;' *i. e.* 'he who is always making observations on the signs of the weather will waste his time when he should be at work.'

[2] The verb اعظم 'to account strange and extraordinary,' is nearly equivalent to اكبر which occurs in the passage, 'the judge regarded it as a matter of importance,' 'a very serious charge.' See pag. 354, line 6.

[3] or, 'make to prevail.'

[4] 'His great generosity.' اكرومة is the intensive form of كرم as اعجوبة is of عجب.

[5] *i. e.* to flatter the judge in order to persuade him to bestow his bounty upon them.

And avail himself of the opportunity[1] presented to him;
And began to address the judge in these lines,

'Judge! whose clemency and wisdom[2]
Firmer than the mountains stand!
He who said that generous virtues
Seemed extinct throughout the land,
Knew not that thy ample bounty,
Like the manna and the quails,
Yields to many a helpless wanderer
Timely aid that never fails.
Haste then! Let that bounty shame him[3]
Out of errors now believed,
And obtain from me the praises
Due to benefits received.'

Pleased by these words, the judge bestowed his bounty upon him,

[1] Literally, 'to cook his fish at the fire,' a proverbial expression used by the people of Baghdad, implying, 'to take advantage of an opportunity,' or simply 'to practise fraud.' Shareeshi says that 'a thief seeing a fire in a tent or hut would go in with some fish, and, if nobody saw him, steal something and go out; but if there was any one there, excuse his intrusion by saying that he had come in to ask leave to cook his fish.'

[2] Literally, 'O Kadi, whose wisdom and clemency are firmer than the Radwa (a hill of Medina), this [youth] has ignorantly asserted that there was no really generous person in the world ('brother of generosity.' See pag. 121, note 6); and knew not that thou art of the people ('tribe' like that of Tamim) whose bounties are like the manna and the quails' (sent to the Hebrews daily in the desert without any labour on their part).

[3] 'Then bestow what may make him go away ashamed of whatever false opinions he has asserted, and may make me return delighted, and returning thanks for whatever bounty and aid thou shalt have conferred.'

Abou-Zaid thus ingeniously makes his son's complaint a plea to urge the judge to be liberal to them both.

And then, turning his face towards the youth,
For whom he had already prepared a sharp reproof[1],
He said to him, 'Dost thou not now clearly perceive
The fallacy of thy notion, and the error of thy suspicion?
If so, be not in future so hasty in thy censure,
Nor begin, as it were, to polish[2] a piece of wood,
Before thou hast sufficiently tested[3] its soundness;
And especially beware[4] of refusing to obey thy father;
For if thou repeat thy rebellion against him,
I shall certainly visit[5] upon thee thy just deserts.'
Upon this it bitterly repented[6] the youth [of what he had said],
And he took refuge under the shelter of his father's flank[7];

[1] Literally, 'he had already pointed the arrow of reproof for him' ('had put the head (cuspis) upon it;' the last process in making an arrow). See note 1, pag. 144, on the passage, 'He had feathered against him the arrow of perfidy.'

[2] *i.e.* 'to make it into an arrow.'

[3] Literally, 'before pressing it between thy teeth,' in order to test its solidity. The meaning of the proverb is, 'Be not too hasty in thy conclusions.' Compare passages in the Makamat of Tenise and Barkaid (pag. 167, note 5, and pag. 241, note 1), where the same word عجم occurs in a similar metaphor.

[4] اياك والشى is an idiomatic phrase which means, 'Beware of such a thing.'

[5] 'There will light on thee from me what thou meritest.'

[6] Literally, 'It was fallen upon the youth's hand;' *i.e.* 'the youth began to attack his hand with his teeth,' *i.e.* to bite his hand (which was a symptom of regret; see pag. 303, note 4). For some explanation of the impersonal construction, سقط الفتى فى يده see note (A) pag. 371, at the end of this Makamah.

[7] This may be a metaphor meaning simply, 'he referred to his father to help him out of his difficulty;' just as a child runs for shelter to its mother's knees.

And then started up suddenly to depart,
While the father followed him, inditing these lines:

'Saada[1], let all whom fortune wrongs repair
To thee, the favour of thy judge to share,
Whose generous virtues[2] rivalry defy,
With whose impartial justice none can vie!'

Now I was in doubt whether I knew this person or not,
Until the moment when he prepared for his departure;
And it occurred[3] to me to follow him even to his dwelling,
That I might thus perchance discover his real character[4],
And ascertain the source[5] whence this blaze was supplied:
So I suffered nothing to detain me[6], but went out when he did;
And he continued to advance, and I to follow after,
He retreating from me, and I trying to approach him,
Until each of us had a full view of the other's form[7],
And we were obliged to recognise[8] each other as mutual friends:

---

[1] Literally, 'let every one whom his fortune has wronged or oppressed repair to the Kadi in the town of Saada.'

[2] 'Whose bounty throws contempt upon all [the bountiful] before him, and whose justice baffles the imitation of all who come after him' (literally, 'wearies them,' because all their efforts to equal it are ineffectual).

[3] 'My mind suggested to me.' See pag. 128, line 4.

[4] 'His hidden qualities.'

[5] 'The tree of his fire,' *i.e.* 'from whence the fuel was derived that supplied this blaze of eloquence;' or 'what was the origin of this remarkable person.' See pag. 169, line 3, and page 341, note 3.

[6] 'I rejected detention.'

[7] 'Till the two persons (*i.e.* our two selves) saw each other.' تَرَآءَى is the 6th conj. of رَأَى, and means 'invicem videre.'

[8] Literally, 'mutual recognition was obligatory on the two friends;' *i.e.* was unavoidable.

Whereupon he began to display cheerful satisfaction,
And laid aside his assumed tremulousness, and said,
'Whoever deceives his brother deserves not[1] to live.'
So I perceived that he was undoubtedly the Serougi,
Without any alteration in his condition or conduct:
I therefore hastened to him to shake him by the hand,
And to inquire about his fortunes[2] good or bad;
But he said, 'I commend thy worthy cousin[3] to thy care,'
And then abruptly left me, and departed;
But the youth only[4] laughed at me, and went off like his father.

After thus identifying[5] them, I returned, and saw them no more[6].

---

[1] 'Let such an one not live!'

[2] سانح is applied to an animal of the chase which crosses the hunter's path from his left to his right, and exposes its right side to him; and بارح to that which crosses his path from his right to his left, so as to expose its left side to him. The former was regarded by the Arabs as a favourable omen, the latter, as unfavourable. See pag. 274, note 7.

[3] *i.e.* 'the youth.' دونك فلان is an ordinary form of introduction. Abou-Zaid thus draws off the attention of Hareth from himself to the youth, in order that he himself might have an opportunity of leaving him abruptly, and escaping from further inquiries.

[4] 'Did no more than laugh.' His laughter shewed that he knew that his father had been deceiving Hareth.

[5] After I had clearly ascertained their realities.

[6] Literally, 'but where are they?' *i.e.* 'I know not what is become of them,' or, 'I saw no more of them.'

Conf. Job xiv. 9, וַיִּגְוַע אָדָם וְאַיֵּהוּ 'Man expires, and where is he?'

NOTE (A). See pag. 368, note 6.

سقط الفتى فى يده 'It repented the youth.' 'To bite the hand' is a phrase used by the Arabs to express 'repentance,' or 'regret' (see pag. 303, note 4); and when any one bites his hand they say that 'his mouth falls upon (attacks) his hand' وقع فاه فى يده and that 'his hand is fallen upon' مسقوطا فيه (*i. e.* attacked by his mouth). Hence the phrase, 'it was fallen upon the hand [of any one]', is employed in the Koran in the sense, 'it repented [him];' and the words سقط فى يد being thus used as if they together formed *one impersonal verb*, admit of any pronominal affix (attached to يد), whether singular (as in the above passage of Hariri), or plural (as is the case in the Koran), without necessity of alteration of the form of سقط, since it is in the nature of impersonal verbs always to remain in the singular number.

The commentators say that this phrase is not found in any Arab poet anterior to the Koran (in which occur more than once the words ولما سقط فى ايديهم 'When it repented them;' literally, 'when it was fallen upon their hands'); and that the real impersonal form of this construction was not perceived by the poets who first adopted it from the Koran. An instance of such misunderstanding of the phrase occurs in the poet Abou-Nowas, who says of misfortune, 'I was compelled thereby to fall upon my hand' سقطت منها فى يدى which clearly indicates that he understood سقط in those passages of the Koran in the sense 'to be made to fall,' whereas, if such were its meaning, the word would have been سقطوا instead of سقط because the children of Israel are the subject of the sentence, and all the rest of the verbs are plural as referring to them.

In the above passage of Hariri, the word الفتى is inserted in the middle of the phrase سقط فى يده ('it repented him'), for the sake of shewing to *whom* the pronominal affix ه belongs, the last person spoken of being 'the judge,' to whom it would otherwise refer, just as we should say in English, 'It repented him (the youth).' In فتى Hariri has unfortunately selected a word the vowels of which leave it doubtful whether he intended to make it a nominative or an accusative; but it is best to suppose it to be an accusative, the word يعنى ('that is to say') being understood before it.

Similarly, in the Koranic phrase ولمّا سقط فى ايديهم ('when it repented *them*'), the words بنى اسرآئيل might have been inserted between فى and سقط without altering the form of سقط in this manner ولمّا سقط بنى اسرائيل فى ايديهم and then it would have been exactly analogous to the above passage of Hariri; but such an insertion was unnecessary, because 'the children of Israel' having been spoken of last, the affix هم could only refer to them.

It has been suggested as an emendation on سقط in this place to read سَقَطَ which would give the phrase a simpler meaning, viz. that 'the youth fell upon his hand;' *i.e.* began to exhibit his regret;' but there can be no doubt that Hariri wrote the vowels of the word as he found them in those passages of the Koran from which he borrowed the entire phrase, and there the only possible substitution for سقط is not سَقَطَ but سَقَطُوا, which is too great a variation from the received text to have ever existed in the Koran, in which Moslemin would not alter a vowel, much less interpolate two fresh letters.

THE MAKAMAH

OF

DAMIETTA.

THE WORDS OF HARETH IBN-HAMMAM.

WHEN my opulence was admired[1], and my friendship courted,
When I drew behind me the broidered trains[2] of wealth,
And beheld the face of enjoyment unveiled[3] to my view,
I set out for Damietta, in a year of much traffick[4];

---

[1] 'Being at that time regarded [with admiration] as to my affluent fortune, and esteemed as to my friendship.' The Scholiast says that الإخاء 'brotherhood' is equivalent to المحبّة 'friendship.'

[2] Compare, in the Makamah of Meragra, page 328, line 5,

'When my robe in her meadows all broidered I trailed,'

where the same word مطرف is used as in this passage.

[3] The enjoyment arising from opulence is here represented under the metaphor of a bride whom he could gaze upon, and call his own. Compare, in the Makamah of Meragra,

'I dallied with pleasure unveiled to my gaze,'

where the same word اجتلى is used. See pag. 329, note 1. Compare, with this passage the beginning of the Makamah of Damascus pag. 175.

[4] or, 'bustle,' 'coming and going,' as Golius explains these words. So the Arabs would say وما زال يهيط مرّة ويهبط اخرى حتى فعل كذا وكذا 'He continued coming and going alternately, (*i. e.* bustling about), till he had done so and so.'

And those in whose company[1] I performed the journey
Were men who had broken the staff[2] of dissension,
And had freely imbibed[3] the rich milk of concord,
So that in unanimity they seemed[4] like parallel lines,
And in consent of wishes like a single soul.
However[5] we proceeded on our way at a rapid pace,
Every one[6] of us mounted on a swift dromedary,
And if we alighted at a station, or went down to a pool,
We snatched our repose[7], and prolonged not our stay.

Now it happened that we were prosecuting our journey[8]
On a night black as the locks[9] of youth, of raven-like[10] hue[11];

---

[1] رافق is 'to travel in company with.'

[2] *i. e.* 'eschewed every cause of dissension.'

[3] 'Had been suckled on it.'

[4] Literally, 'till they appeared (shone) like the teeth of a tooth-comb مشط in uniformity, and like a single mind in agreement of desires.' When the Arabs speak of things as alike in respect of good qualities, they call them 'as like as the teeth of a tooth-comb;' whereas, if they speak of similarity in bad qualities, they say 'as like as the teeth of an ass.' The first of these phrases was rendered classical by a tradition that the Prophet said الناس كاسنان المشط وإنما يتفاضلون بالعافية, 'People are as alike as the teeth of a comb, (*i. e.* all men are at first born equal); but some exceed others in the blessings of fortune,' *i. e.* 'health and happiness are not equally bestowed.'

[5] *i. e.* 'though there were many circumstances that might have been expected to make our journey so agreeable, that we should not have been disposed to hurry it too much.'

[6] 'Not one of us but who was mounted,' &c.

[7] or, 'delay.'

[8] 'It happened to us to be employing our camels.'

[9] Literally, 'a night youthful as to its adolescence,' *i. e.* 'whose youth was of long continuance.' The Scholiast says that this means 'whose

And we went onward[1] till the darkness had passed its prime[2],
And the dawn began to wipe away[3] the shades of gloom;
But just as we became weary[4] of our night-journey,
And felt ourselves inclined to take some repose,
We came to[5] a spot with dewy hillocks, and a fresh[6] breeze,
Which we therefore chose as a place for the camels to rest,
And to repose ourselves during the remainder[7] of the night;

---

darkness was of long duration, and without moonlight,' because the hair is dark in youth. Compare a passage in the Makamah of Koufa, pag. 223, line 11, where 'night' is metaphorically represented as a person with dark locks, which turn *white*, as with age, when the morning appears. The Arabs represent moonlight as making 'the dark hair of night turn *grey*.' See Mak. of Holouan, pag. 406, line 1. Some say that the phrase 'youthful,' as applied to the night, means 'in the earlier part of a lunar month,' when, the moon being new, the nights are dark.

[10] or, 'like long black hair;' for غداف means both 'corvus niger,' and 'coma profusa nigra.' See Golius.

[11] or, 'as to its skin.' Compare the use of the word اديم, pag. 205, note 1.

[1] Literally, 'we travelled by night.'

[2] 'Had divested itself of its youth,' *i.e.* 'of its prime,' or 'its blackness,' (see note 9, pag. 374.)

[3] 'Was wiping off the dark stains (of henna) from her hands.' Compare a passage in the Makamah of Beni Haraam, viz. 'when the dark stains of night were gradually disappearing,' where the same word خضاب occurs. See the note there on the verb نصل.

[4] 'When our night-journey (سرى) began to weary us.'

[5] 'We happened on.'

[6] 'Gentle as to its matutinal East wind صبا.'

[7] Literally, 'a position for تعريس repose in the latter part of the night,' which is usual in hot weather, when travellers have journeyed all the first part of it. See pag. 385, line 1.

But when our entire caravan[1] had halted there,
And the groaning[2] of camels and snoring of sleepers ceased,
I heard one saying in a strong voice[3] to his friend in the camp,
'How should thy conduct be regulated toward thy neighbour[4]?'
He replied, 'I would observe my duty to him, though he wrong me[5],
And freely proffer him my friendship[6], though he be overbearing;

[1] خليط 'a promiscuous company of men, camels, horses, &c.'

[2] اطيط from the verb اطّ means 'the noise which weary camels make when they are being unladen.' This word as well as the verbs عجّ and ضجّ (which express the noise they make when urged forward against their will) are evidently imitations of the actual sounds which they emit. Compare the 7th line of the Lamiyat Al Agam,

وضجّ من لغب نضوى وعجّ لمّا القى ركابى ولجّ الركب فى عذلى

'My wearied camel groans and grunts from fatigue,
'When I apply the spurs; and those who ride with me vehemently chide me.'

[3] Literally, 'I heard a strong-voiced man saying to his nightly companion in the camp.' Hareth here relates how he overheard two persons in the stillness of the night comparing opinions on 'duty to a neighbour,' the one maintaining the 'law of kindness,' the other that of selfishness and revenge.

[4] Literally, 'with thy generation and thy neighbourhood;' *i.e.* the people of thy own time and neighbourhood.

[5] or, 'be tyrannical.'

[6] 'Friendly connection and intercourse.' See pag. 247, note 3. With this passage compare some lines in the xxiii rd Makamah, pag. 272, De Sacy, beginning سامح اخاك اذا خلط منه الاصابة بالغلط the translation of which is as follows: 'Pardon thy brother if he mixes misbehaviour with correctness of conduct towards thee; and be far from reproaching him if he has occasionally gone astray or acted perversely; and persevere in kindness to him whether he be grateful or ungrateful for benefits; be complying, though he seek to thwart thee; be gentle though he be untoward;

And bear with a companion, though he betray insincerity[1],
And behave kindly to a comrade[2], though he be ungrateful,
And shew preference to a friend above an own brother[3],
And fulfil all my obligations towards an associate,
Though he repays me not with the tenth of my due;
And account the greatest liberality too small for a guest,
And cover my fellow-traveller[4] with my free bounty,
And treat my familiar friend[5] as respectfully as a prince,
And hold my companion in the same esteem as my chief,
And bestow all the gifts that I receive on my acquaintances,
And give away all my profits to my companions,

---

make advances to him, though he seem distant towards thee; and cleave to the fulfilment [of duties of friendship], though he be neglectful of the mutual engagements between him and thee,' &c. Compare also St Matt. vii.

[1] التخليط is 'the mixing of evil with good.' ولو ابدى التخليط is equivalent to the more explicit phrase quoted in the last note, viz. اذا خلط منه الاصابة بالغلط 'if he mixes misbehaviour with correctness of conduct.'

[2] Literally, 'shew love to a friend (him who is attentive to my welfare) though he gave me to drink hot water,' *i.e.* though he treat me basely and ungratefully. The word حميم occurs in these its two senses in the Makamah of Singar, pag. 147, where see the note. Speaking of a treacherous person he there says, 'I supposed him to be an *attentive* friend, but found him to be like *scalding water*.'

[3] Hesiod's advice on this subject is as follows:

μηδὲ κασιγνήτῳ ἶσον ποιεῖσθαι ἑταῖρον·
εἰ δέ κε ποιήσῃς μή μιν πρότερος κακὸν ἔρξῃς.

[4] زميل which properly means 'one who rides one's camel by turns with oneself,' is used here as synonymous with 'companion.'

[5] Literally, "'place my nightly companion (one with whom I commune by night as a friend) in the rank of my prince.'

And speak courteously[1] even to those who dislike me,
And constantly inquire after those who disregard me;
And acquiesce even in a scanty payment of my due,
And content myself with the smallest portion of reward,
Nor complain of oppression even when I am wronged,
Nor revenge myself even when an adder[2] stings me.'

But the other replied, 'My poor[3] son, thou shouldst know
That we should cling only to what deserves[4] to be clung to,
And that value should be entertained[5] only for the precious:
For myself, I would not give except to my abettors,
Nor would I distinguish the overbearing[6] by my attentions,

---

[1] 'Make my language gentle.'

[2] 'A serpent with black and white spots.' Shareeshi.

[3] The interjection ويك is here nearly equivalent to the English 'bless thee!' It is an expression of affectionate concern used here by the father in astonishment at the ignorance of his son. See pag. 360, line 12.

[4] 'It should be clung fast to what is worth clinging to.' The Scholiast quotes the following lines in which the same phrase occurs:

فيا شمالى راوحى يمينى
وان كرهت عشرتى فبينى
فانما يضنّ بالضنين

'O my left hand assist my right hand,
'Or, if you dislike my society, quit me!
'For we should cling only to what is worth clinging to;'

a metaphorical method of calling upon some friend to lend his assistance; as we find in the Bedouin Makamah, pag. 284, line 3, 'I came to be a right hand to thy left;' *i.e.* to be thy abettor.

[5] Observe in this and the preceding clause the use of verbs as impersonals, which is rare in Arabic. See the note (A) on سقط page 371.

[6] or 'the wantonly insolent.'

Nor behave sincerely to one who would treat me unfairly,
Nor treat as a brother one who would abuse my confidence[1],
Nor assist one who would disappoint my expectations,
Nor care for one who would sever the cords of my love,
Nor treat courteously one who would ignore my value,
Nor be guided[2] by one who would break covenant with me,
Nor bestow my affections on those who would thwart[3] me,
Nor relinquish a menacing attitude toward my enemies,
Nor plant my gifts, as it were, on a hostile soil,
Nor lavish bounty[4] on one who would rejoice in my calamity,
Nor show regard to one who would exult[5] at my decease,

---

[1] Literally, 'one who would spoil (irrita faceret) my tethering cords' (or 'loops'); *i.e.* who would abuse and destroy the ties of friendship which *bound me to* him. The word أواخى is the plural of أخيّة which, according to Shareeshi and Dgouhari, is a '*loop of cord*' (fastened to a peg or stone), to which a horse or mule may be tied to prevent him from straying; the peg being driven into the ground, or the stone buried firmly in it, and the loop (عروة or أخيّة) remaining on the surface. Muleteers in the East generally carry with them a number of these pegs and loops, in order that wherever they halt for repose, they may drive the pegs into the ground, and so be at once able to fasten their beasts securely. The word أخيّة is used here metaphorically to express 'whatever binds one friend to another.'

[2] 'Nor commit my leading string.' زمام is the 'cord by which a camel is led.' Compare in the Wisdom of Ben Sirach, ch. xii. 10: Μὴ πιστεύσῃς τῷ ἐχθρῷ σου εἰς τὸν αἰῶνα· ὡς γὰρ ὁ χαλκὸς ἰοῦται οὕτως ἡ πονηρία αὐτοῦ.

[3] 'My opponents.'

[4] Literally, 'nor be liberal in imparting to one who would rejoice in what causes my sorrow.' Conf. Hesiod. *Op. et Dies.*

Τὸν φιλέοντ' ἐπὶ δαῖτα καλεῖν τὸν δ' ἐχθρὸν ἐᾶσαι.

[5] The verb شمت means to 'rejoice in another's calamity.' The verbal

Nor appropriate my liberality to any but those attached to me,
Nor entrust the cure[1] of my malady but to those who love me,
Nor confer my esteem on one who would not supply[2] my need,
Nor show sincere friendship[3] to one who desires my death,
Nor offer hearty prayers for one who would not fill my wallet,
Nor pour out my thanks on one who would empty my cup:
For who has decreed that I am to bestow[4] and thou to hoard,
That I am to be gentle, and thou to be severe,
That I am to melt, and thou to be frozen,
That I am to be warm[5], and thou to be cold?
No, indeed! But in words let us be poised as in even scales[6],
And in deeds let us correspond as exactly as sandals[7];
So that we may be safe from defrauding each other,

شمات occurs in the Makamah of Rye, pag. 302, where it is said of fate, 'She shall bring down upon him (the corrupt judge) the exultation of his enemies.'

[1] Literally, 'apply for the cure of.'

[2] 'Stop my gap,' *i. e.* 'supply what is wanting to me.'

[3] 'Make my sentiments sincere.'

[4] 'To be liberal.'

[5] or, 'that I am to blaze and thou to be extinguished;' *i. e.* that I am to be a warm friend to thee, while thou art a cold one to me.

[6] Literally, 'let us be poised with the weighing of the مثقال,' *i. e.* 'as evenly as the مثقال (the golden denar) is poised with the iron standard weight, which is weighed against it in the scales when it is coined at the mint.'

[7] This apparently vulgar proverb was in classical use among the Arab poets. Compare a passage in the Makamah of Barkaid, pag. 246, note 1, where the same word حذو occurs, ولا غرو ان يحذو الفتى حذو والده, 'It is no wonder that a man should resemble his father as closely as one shoe resembles its fellow.' Shareeshi quotes from Al Hozaly,

وتامل السبب الذى احذو له ، وانظر بمثل حذائه فاحذونى

And quite secure against mutual jealousy.
For else, why should I cherish[1] thee while thou tormentest[2] me,
Or bear with thee, while thou only slightest me,
Or gain for thee while thou only woundest me,
Or make advances[3] to thee while thou repellest[4] me?
For how should fair dealing be secured[5] by outrage,
Any more than[6] the sun can rise bright with a cloudy sky?
Or how should friendship be conciliated[7] by injury,
Any more than[8] a man of honour is content with degradation?
And admirably[9] did thy father say on this subject,

"To others mete[10] whate'er they mete to thee,
"If full their measure or deficient be;

---

[1] Literally, 'supply thee with repeated draughts,' *i. e.* 'be assiduously attentive to thee.'

[2] or, 'sickenest me.'

[3] Conf. Hesiod. who advises his reader,

Τὸν φιλέοντα φιλεῖν, καὶ τῷ προσιόντι προσεῖναι,
Καὶ δόμεν ὅς κεν δῷῳ, καὶ μὴ δόμεν ὅς κεν μὴ δῷῳ.

[4] or, 'repudiate.' [5] Literally, 'attracted.'

[6] 'And when (or 'how') does the sun,' &c., *i. e.* it is just as likely that this should happen as the other.

[7] or, 'how should love accompany violent outrage?'

[8] 'And what man of noble spirit is content with a position of degradation?'

[9] Literally, 'to God be ascribed [the excellence of] thy father when he said!' (*i. e.* 'of thy father's words'). See the note on the passage of Hariri's preface, 'to God be ascribed the excellence of him who said!' or, 'God be praised for the aptness of his words' لله القائل.

[10] 'I would mete to my companion as he metes to me, according to the fulness of the measure or its deficiency.' Conf. Hes. *Op. et Dies.*

Εὖ μὲν μετρεῖσθαι παρὰ γείτονος, εὖ δ' ἀποδοῦναι
Αὐτῷ τῷ μέτρῳ, καὶ λωΐον αἴ κε δύνῃαι,
Ὡς ἂν χρηΐζων καὶ ἐς ὕστερον ἄρκιον εὕρῃς.

"Thy friendship's[1] groundwork in their friendship lay,
"Guile with suspicion[2], truth with trust repay;
"Let friends alone[3] the fruits of friendship claim;
"Let those who plant expect to reap the same.
"Fulfil their just demands[4]; but ne'er consent
"To bargains that would none but fools content;
"Nor let thy cordial love[5] to those be shown
"Who all the laws of faith and truth disown.'
"If such perfidious wretches friendship feign,
"And think thy unsuspecting trust to gain,

[1] 'I would repay him who proffers me his friendship with the recompense which would be paid by one who should build on his foundation' ('on the foundation laid by that other person,'), *i. e.* 'My behaviour to him would correspond exactly with his previous conduct towards me, as though the latter were the foundation of the former.' Abou-Zaid tells his son how he himself would behave towards his friends, in order to recommend him to do the same. In the last line of the passage, however, he addresses him directly in the imperative mood. For the sake of simplicity and uniformity, the translator has chosen to put the whole of the poem into the imperative.

[2] 'Nor would I make him the loser, (*i. e.* disappoint him, by not repaying him his full due), for the worst of mankind is he whose to-day falls short of his yesterday,' (*i. e.* whose performance falls short of what may be reasonably expected from him). For other passages in which 'to-day' and 'yesterday' are used metaphorically to express 'present conduct' and 'past profession,' see pag. 191, note 2, and pag. 282, note 5.

[3] 'None who expects fruit from me will receive any more than what is the result of his own planting.'

[4] 'I do not desire to defraud others, and nevertheless I would never consent to such bargains as a fool ('one whose reason is imbecile') would make.' صفقة is properly 'the shaking of hands at the conclusion of a bargain between two persons,' and is used to express 'the bargain itself.' Similarly, in the book of Proverbs, the phrase 'to strike hands with a stranger' is used in the sense, 'to make a bargain with him.'

[5] 'Nor do I impose upon myself the duty of fidelity (or 'veracity') towards one who does not impose it as a duty on himself.'

"Defeat their selfish hopes, and make them find
"That friendship's debt is paid by thee in kind[1].
"Their dupe they deem thee[2], but their foe appear;
"Let bold defiance change their scorn to fear.
"Avoid[3] the insincere with hostile dread,
"Regard the false as numbered with the dead;
"Nor hope[4] from those true friendship to obtain
"Who seek thy riches, not thy love, to gain."'

Now when I pondered on what had passed between them,
I was anxious to ascertain who these persons might be;
So when the morn[5] appeared and clothed the sky in light,
I went out before the camels stirred, or the raven[6] was abroad,

[1] 'And yet perhaps the insincere of love ('he whose love is mixed with perfidy') imagines that I trust his love in spite of its insincerity; and knows not in his ignorance that I pay my creditor his debt *in kind*.'

[2] 'Avoid him who thus accounts thee a fool (*i. e.* by believing that thou wilt trust his insincere love) with the aversion of hatred; and reckon him as one buried in his tomb;' *i. e.* 'regard him with the same horror as a corpse,' or 'make no more account of him than thou wouldest of one long dead;' 'consider him as no longer existing.' Compare pag. 105, line 7, where persons utterly disregarded are said to be 'like carcases from which every one turns away with aversion;' also pag. 163, line 5.

[3] 'And wear towards him whose intercourse is insincere the mien (dress) of one whose familiarity is dreaded;' *i. e.* assume towards him the most repulsive and hostile behaviour, and give him no encouragement whatever to think thee his friend.

[4] 'Nor hope for real love from one who imagines that thy desire is to get his money;' *i. e.* one who suspects thee of the same sordid motives in friendship which actuate himself.

[5] Literally, 'the son of the Sun.' The Sun is called ذكي from his 'energy and brilliancy.'

[6] 'When the raven had not yet gone forth in the morning.' The

And began to follow the direction of the voices of the night,
While I examined the faces with a scrutinizing regard,
Until I beheld Abou-Zaid and his son conversing together,
Each of them clad in a pair[1] of ragged garments,
And perceived them to be the persons overheard by me[2] at night,
And the two speakers in[3] the colloquy that I have narrated.
So I approached them with respectful deference,
As captivated by their refinement[4], but pitying their distress,
And invited them[5] to come over to my quarters,
And to dispose freely of whatever I had to offer.
And I began to publish their excellence among the travellers,
And to shake as it were fruit-branches over them[6],
Till they were overwhelmed with gifts and accepted as friends.

---

raven is seen abroad earlier than any other bird. See the Mak. of Sasaan, (pag. 662, line 6, De Sacy), 'Then sally forth, my son, as early as the bird of omen' (the raven).

[1] As though these were the only garments they possessed, and they wore them both; any one of them singly being too ragged to cover them. See the Mak. of Barkaid, pag. 232, line 5, where Abou-Zaid is represented as similarly attired.

[2] Literally, 'the two interlocutors of my night.'

[3] 'The authors of my recital.'

[4] 'The refinement and elegance of mind indicated by the eloquence which I had heard them exhibit.'

[5] 'I made them the offer of transferring themselves to my quarters, and of the disposal of my much or little' (*i. e.* 'of whatever I possessed much or little'). See pag. 263, note 1.

[6] *i. e.* 'my recommendations won for them the bounty of my fellow-travellers.' See pag. 338, note 5. Compare the following passages from other Makamat. Mak. xxxviii. (pag. 491, De Sacy, line 5)

وانفح بعرفك من وافاك مختبطًا

'Perfume with thy bounty whoever has applied to thee *shaking thy branch*

Now from our station[1] the buildings of villages were visible,
Where we could distinctly perceive the fires[2] of hospitality;
So Abou-Zaid finding his purse full, and his want relieved,
Said to me, 'My person is squalid, and filth extreme[3],
Wilt thou then let me go to a village to take a bath,
And so effect what is most important[4] to my comfort?'
I replied, 'If such be thy wish, haste[5]! and return quick!'
He answered, 'Thou wilt find[6] that I will come back to thee
More quickly than thou canst glance with thine eye.'
Then he sped with the fleetness of a steed in the course,

---

for fruit,' *i.e.* 'soliciting thy bounty;' and Mak. xl. (pag. 524, De Sacy, line 8),

قصدته والشيخ نبغى جنى عود له ما زال مهزوزا

'The Shaikh and I repaired to him in quest of the fruit of his tree which is constantly shaken' (*i.e.* his bounty which is resorted to by all); where the same word هز 'to shake' is used as in the present passage.

[1] معرس is a place for the تعريس, or 'repose in the latter hours of the night, after travellers have journeyed during the first part of it.'

[2] Concerning 'fires of hospitality,' see the notes to the Makamah of Beni Haraam.

[3] or 'my filth has settled thickly upon me' (*i.e.* so that it cannot be removed but my means of a bath).

[4] Literally, 'accomplish that important affair,' *i.e.* the bath.

[5] 'Haste! haste! and return! return!' See pag. 348, note 3, where a similar construction occurs. The phrase is analogous to the English, 'Speed is the word!' Compare Mak. xxix. (pag. 267, line 3, De Sacy) where Abou-Zaid, warning Hareth to take to flight, lest he should be apprehended on suspicion, says والّا المفرّ المفرّ قبل ان تسحب وتجرّ 'and otherwise, flight! flight! before thou art haled off, and dragged to prison!'

[6] 'Thou wilt find my re-appearance to thee quicker than the return of thy glance to thee;' *i.e.* quicker than thou canst look once at an object.

Saying to his son, 'Be quick[1]! Bestir[1] thyself!'
And we did not suppose that he was deceiving us,
Or that he was merely seeking opportunity for flight;
So we waited there, looking out for his return,
As men look out for the new-moons of feasts,
And watched for him[2] like sentinels[3] or precursors[4],
Till the day declined, and daylight was near going down[5].

But when the period of our waiting was much prolonged,
And the sun began to appear in faded dress[6],
I said to my comrades, 'We have delayed to such a degree[7],
And we have deferred our departure so very long,
That it is evident that we lost time and that the man was false;
Now therefore prepare to prosecute your journey,
Without further regard to his fallacious promises[8].'
So I arose to saddle[9] and lade my camel for departure,
When I found that Abou-Zaid had written on the pack-saddle,

---

[1] 'Speed! Speed!' These words being nouns substantive, the construction resembles that spoken of in the last note but one.

[2] 'Watched [for his reappearance] as by means of sentinels,' &c.

[3] 'Those who are sent before to spy out the position of an enemy.'

[4] 'Those who are sent before an army or party of travellers on the march, to seek (ليرود) commodious quarters for them to halt in.'

[5] Literally, 'till the *bank* of the day was on the point of falling over.' The day is here compared to a river which has worn away its bank till it is on the point of falling in.

[6] or, 'torn,' 'ragged;' *i. e.* at the setting of the sun, when he is shorn of many of his beams.

[7] 'We have proceeded to the last limit of delay.'

[8] Literally, 'the greenness of his dunghill,' *i. e.* 'his falsely fair appearances.' See pag. 134, note 1.

[9] or, 'to fasten the *litter* upon her.' حدج is properly the close litter hung with curtains, in which the rich are carried on the backs of camels.

'O thou[1] who of kindness alone giving proof,
Wast ready to help me when all stood aloof!
Think not, though I left thee, I slighted thy aid,
By wanton caprice or ingratitude swayed.
No indeed! But 'tis always the plan I admire
After tasting of bounty at once to retire[2].'

So I made my fellow-travellers read this inscription[3],
That they might pardon for it[4] him whom they had blamed;

---

[1] 'O thou who becamest an arm and an assistance for me more than all mankind beside! Think not that I quitted thee from disgust or wanton petulance. But since I have been alive, I have always been one of those who when they have had a meal [given them] disperse themselves.'

After مذ 'ever since,' we must supply وقت وُلِدتُ 'the time of my birth,' or وُجِدتُ 'I have existed,' or something of similar import.

[2] The phrase اذا طعم انتشر 'when they have eaten, disperse themselves' (*i. e.* go away) is used here to express, 'retire after having received bounty' (to avoid being upbraided with it, or being constrained to return thanks for it). It is a quotation from the Koran, where the Prophet commands his followers when they have eaten with him not to stay longer with him, but to disperse themselves and go away اذا طعمتم فانتشروا (see the xxxiii rd Surah, v. 53); on which however it has been remarked, 'Mohammed cibatus maluit esse solus cum mulieribus suis.' Compare pag. 352, note 1. In the xvi th Makamah (pag. 187 De Sacy) we find the same idea expressed in metaphorical language, where the author says

ولا تلبثنّ اذا ما لقطت فتنشب فى كفّة الحابل

'Delay not if thou hast picked up anything, lest thou fall into the net of the fowler.'

[3] 'The pack-saddle' is put for 'the inscription upon it.'

[4] 'That they might deem this inscription a sufficient excuse for him whom they had been inveighing against on account of his duplicity.'

And they expressed admiration for the elegance[1] of his style,
While they deprecated the occurrence of mischief[2] from him.
Then we proceeded without knowing what became of him[3].

---

[1] rather, 'his flowery style.' The word خرافة, according to the Scholiast, means, 'that part of flowers which bees eat,' viz. the pollen and honey. It is used metaphorically to express 'refined and elegant phraseology and anecdote,' like the words فكاهة and تفكّة, which are derived from فاكهة 'fruit.'

[2] Because they thought that so clever and deceitful a person had the power of doing them much mischief, if so disposed.

[3] Literally, 'we knew not whom he found instead of us;' *i. e.* 'who those were whom he made the next subjects of his deceitful arts.'

The following Makamah is named, as usual, after the town first mentioned in it. Holouan, however, is only casually spoken of, as being the place where Hareth first made acquaintance with Abou-Zaid, and profited by his instructions and example in the art of eloquence; the actual scene of the Makamah being laid in Basra, the birth-place of Hareth, who describes himself as there meeting with Abou-Zaid, after having long lost sight of him, in the public library of that place. Abou-Zaid is represented in this Makamah as advanced in years, but still retaining his powers of improvisation, and astonishing a party of poetasters by surpassing them in their own line without premeditation. They admire him so much that they make him a present of garments without solicitation on his part, taking for granted from his appearance that he was in need of such assistance. This Makamah is written in a more extravagant and bombastic style than the rest, which is probably to be attributed to the author's residence in Persia, and is certainly in accordance with the character of the poetry treated of in it.

THE MAKAMAH

OF

HOLOUAN[1].

THE WORDS OF HARETH IBN-HAMMAM.

EVER-SINCE I relinquished the baubles[2] of childhood,
And the turban of manhood was assumed by me,
I was always fond of repairing to seats of learning,

---

[1] A town of Irak, between Bagdad and Hamadthan, built by Kobad, son of Firouz, one of the Persian dynasty called Sasaanides, and devastated by the Tartar Zengis Khan. Being in a mountainous district, it was the resort of the Khaliphs in the spring of the year.

[2] Properly, 'amulets.' تميمة is 'an amulet fastened round the neck of an infant to guard it against the evil eye.' It is the general name for that class of charms of which the تعويذ 'magic circlet of silver' is one (see pag. 215, note 3). It is cognate with the Hebrew תָּמִים and, like it, is derived from a verb signifying 'perfection,' because, as the Scholiast says, بها يتمّ امر الصبى 'the well-being of the child is ensured and completed thereby.' Amulets of this sort are also hung about the necks of camels. The only amulets permitted by Mohammed are those with the names of God, or passages of the Koran written upon them. These تمائم are often made into gay ornaments and gewgaws, which are profusely hung about the necks and heads of the children of the rich even to this day in Mohammedan towns. Similarly, Persius speaks of the age of puberty as the time

'Cum primum pavido custos mihi purpura cessit,
'*Bulla*que subcinctis laribus donata pependit.'

And used to strain every effort[1] in order to reach them;
Hoping that I might secure to myself from them
What might prove as an ornament to me among men,
And refresh me[2] like a rain-cloud in burning thirst;
And in the ardour of my desire for this acquirement,
And my eagerness to array myself in its garb,
I addressed myself alike to the noble[3] and the mean,
And sought supplies both from the dew[4] and the rain,
Encouraging[5] myself even with the hope of possible success.
Now I had taken up my sojourn[6] awhile at Holouan,
And was already testing[7] the friends whom I found there,
And carefully weighing all their respective merits,
And trying to ascertain what was worthless or valuable,
When I met there with Abou-Zaid of Seroug,
Who assumes various degrees of rank and pedigree[8],

[1] Literally, 'and to weary out the camels of search [in seeking] for them (the seats of learning);' a metaphor implying simply the exertion of persevering effort.

[2] *i. e.* 'such an amount of learning and eloquence as might save me from indigence and gain me credit and reputation besides.'

[3] 'Every one who was exalted or who was small.'

[4] *i. e.* 'those who had much and those who had little to impart;' the metaphor in the last line but three being preserved, in which the resources of literature are compared to refreshing waters.

[5] Literally, 'beguiled myself with "possibly" and "perhaps;"' *i. e.* with persuading myself of the probability or possibility of my attaining that amount of knowledge and eloquence of which I was ambitious.

[6] or, 'halted' in my journey.

[7] 'I was already engaged in testing the brethren [in literature], and examining the weights,' *i. e.* 'examining their respective merits, like one testing weights or measures.'

[8] Literally, 'alternates among all the varieties of pedigrée,' *i. e.* professes himself sometimes of mean, and sometimes of elevated rank in the prosecu-

And has recourse[1] to numerous methods of making gain,
Avowing himself to be of the mendicant class of Sasaan[2],
Though claiming descent from the princely tribe of Grasaan[3],
And often coming forth in the garb[4] of a poet,

tion of his schemes for obtaining bounty. This is explained by what follows, viz. that he avowed himself at once of the most beggarly and of the most princely class, those of Sasaan and Grassaan.

[1] Literally, '*stumbles on* various methods.'

[2] *i.e.* 'a mere beggar.' This Sasaan is frequently alluded to in the Makamat as the 'prince of beggars.' He was the eldest son of a king of a district of Western Persia, who was disinherited by his father in favour of a daughter and her posterity, and being exceedingly disgusted thereby, joined the Kurdish shepherds and lived the life of a beggar. Hence he was called 'the prince of mendicants and of all those who pretend blindness, lameness, deafness, &c., and lead or are led by dogs and monkeys.' See the Makamah of Sasaan below, where Abou-Zaid recommends to his son that manner of life 'of which Sasaan laid the foundation,' &c.

Others say that the 'race of Sasaan' means the posterity of the dynasty of Persian kings who were deposed when the Arabs under Omar and Othman conquered Persia, and many of whom being reduced to indigence, supported themselves by begging, exciting popular commiseration, by stating that they were members of a once royal family, but now utterly destitute; يذكرون تلاعب الدهر بهم وانقلاب حال المملكة الى السوال

[3] One of the most distinguished of Arab tribes. See note 3, pag. 102, where the word should be rather written Grassaan غسّان. The literal translation of this and the preceding clause would be 'at one time avowing, &c., and at another tracing his descent, &c.;' but the meaning is that he habitually did both. The same observation applies to the two following clauses in which طوراً and حيناً respectively supply the places of تارةً and مرّةً in these.

[4] شعار is properly 'interius amiculum corporis, quasi crines corporis contingens.' Gol. It is used here merely for the sake of an alliteration, and in a purely metaphorical sense.

Though anon arraying himself in the pride of a grandee;
But who, notwithstanding all this mixture[1] of character,
And the display of all this inconsistency of conduct,
Is ever distinguished by gracefulness of demeanour[2],
And copious information[3], and courteous affability,
And accurate knowledge, and astonishing eloquence,
And ready[4] improvisation, and matchless refinements[5],
And an aptitude to reach[6] the most elevated attainments;
So that in consequence of the superiority of his acquirements[7]
He is associated with in spite of his faults,
And for the sake of the wide extent of his information
His presence and company are in general request[8],
And by reason of the irresistible power[9] of his language,
All controversy with him is studiously[10] avoided,

---

[1] 'In spite of the varied colouring of his condition' (or, 'character').

[2] رواء is derived from the verb روى 'explevit se potu,' and means 'comeliness,' because irrigation produces verdure and beauty.

[3] رواية is derived from the verb روى in its second sense, viz. 'retulit aliena dicta et narrationes.' See note 3, pag. 74.

[4] Literally, 'obedient to his call,' *i.e.* always ready when required. Compare a phrase in the Mak. of Meragra, pag. 326, line 2, 'tears which always obey his call.'

[5] *i.e.* 'of manner,' or 'of literary taste.'

[6] Literally, 'a foot ascending to the summits of the hills of the sciences' (*i.e.* those of grammar, rhetoric, &c.).

[7] 'His methods,' or 'mental furniture and implements.'

[8] 'Desire is felt for his aspect' (or 'presence'). Concerning the word رؤية see pag. 74, note 3.

[9] or, 'the attraction of his power of speech.'

[10] Observe the opposition between the phrase يُصبى الى and يُرغب عن 'desire is felt to obtain,' and 'to eschew.'

And on account of the winning suavity of his address
He is even assisted in the attainment of his objects.
I therefore attached myself to the skirts[1] of his train,
For the sake of the peculiarities of his literary refinements,
And set a high value on sincere attachment to him,
By reason of his rare and precious qualities.

Through him each trace of care I wiped away,
And saw my fortune like a bride[2] display
A face that beamed[3] with smiles all bright and gay.
His nearness[4] seemed as nearest kindred sweet,
His company like competence complete;
His aspect as a spring assuaged my pain,
His life relieved me like enlivening rain.

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1 *i. e.* 'I frequented his company.' The above is one of the most difficult passages in the Makamat of Hariri, many of the words being singularly rare and recondite. It illustrates the unlimited value attached by the Arabs of that day to the species of power possessed by Abou-Zaid, which was regarded by them as atoning for all his defects, and making his company greatly to be desired.

2 اجتلى means 'to behold, as the bridegroom does the bride.' See pag. 329, note 1.

3 Literally, 'cheerful of face, and brightly shining.'

4 This passage consists of a series of four alliterations in the original, which have been imitated in the translation without any sacrifice of the literal sense. For the words رويّة and رِيّا, see note 10, last page, and notes 1 and 2, pag. 74. Observe that محيا means 'life,' and حيا 'rain.' The Scholiast compares the following line in respect both of the sense and the alliterations.

وفاوكم وافٍ ونادِيكم ندٍ ومغناكم مغنٍ ومجدكم مجدى

'Your sincerity is complete, and your saloon bountiful,
'And your abode hospitable (enriching others), and your dignity beneficent.'

We thus continued [in friendly intercourse] for a season,
While he daily imparted valuable information[1] to me,
And removed various uncertainties[2] from my mind,
Till the hand of penury mixed for him the cup[3] of parting,
And destitution[4] made him desirous to quit Irak,
And failure of subsistence[5] drove him into desert regions,
And misfortune[6] compelled him to prepare for the journey;
So he sharpened the edge of determination for departure,
And went away, drawing all our hearts along with him[7].
'After his removal[8] none whom I consorted with pleased me,

Compare also Æsch. *Agam.* 870:

λέγοιμ' ἄν ἄνδρα τόνδε
κάλλιστον ἦμαρ εἰσιδεῖν ἐκ χείματος
ὁδοιπόρῳ διψᾶντι πηγαῖον ῥέος,
τερπνὸν δὲ τἀναγκαῖον ἐκφυγεῖν ἄπαν.

[1] This word primarily means 'anything agreeable;' and here 'valuable knowledge in grammar and rhetoric.'

[2] *i. e.* 'grammatical and phraseological doubts and difficulties.'

[3] These four clauses are extravagant verbosities in the Persian style, which contain no meaning beyond the simple idea that he was forced by indigence and failure to seek some other country where his artifices might be more successful than they were at Holouan.

[4] Properly, 'want of a piece of meat (عراق is explained by Abou-Obeid, قطعة من اللحم) made him wish to quit Irak.' The Scholiast says that Irak is so called as being a level country beside the banks of a river.

[5] or, 'the comforts and necessaries of life.'

[6] Literally, 'the waving of the banner of distress strung him on the thread of fellow-travellers,' *i. e.* compelled him to join himself with a caravan that was about to set out on the journey. This is a genuine Persian phrase, and too extravagant to suit the more correct taste of Arabs.

[7] Literally, 'with his leading-rope.'

[8] The original of these lines is the most curious and elaborate specimen of alliteration in the Makamat of Hariri, and baffles all imitation.

'Nor could any who invited my intimacy excite my affection;
'Since he departed, not one appeared to me comparable with him in excellence,
'Nor a single friend who had attained[1] the measure of his qualities.'
Thus he was concealed from me for a season,
While I knew not his retreat, nor received tidings[2] of him.
But when I had returned from abroad to my native town[3],
I happened to be in its public library, the haunt of the literary,
And the rendezvous of all, whether residents or travellers;
When there came in a man in rags, with a short thick beard,
Who, saluting the company, sat down at the edge[4] of the throng,
And then began to produce the stores[5] of his mind,
And to astonish us all by the eloquence[6] of his language;

[1] Literally, 'had collected for himself the like of his qualities.'

[2] 'Nor found any one to tell me distinctly about him.'

[3] 'From my peregrination to the place where my bough first sprouted,' *i. e.* 'to my birth-place.' Compare from the Mak. of Tiflis (pag. 341, note 3), 'Tell us the tree of thy branch' ('of what tree thou art a branch'), *i. e.* 'what is thy origin and parentage.' Comp. also pag. 169, line 2, Hor. *Od.* I. 2, 45, and Pindar, *Nem.* 8. 68.

[4] 'On the outside' in token of respect, 'not intruding himself into the midst of them.' Compare line 2, pag. 313, 'He sat on the outside of the assembly in the place assigned to attendants.'

[5] Literally, 'the contents of his wallet,' a metaphor for intellectual stores; see note 6, pag. 340.

[6] or, 'expressiveness,' 'explicitness.' The phrase seems to refer to the commencement of a speech, since the expression of the Koran فصل الخطاب means 'the use of the ordinary words أمّا بعد by a preacher at the commencement of his sermon.'

And said to the man next to him, 'What[1] art thou perusing?'
He replied, 'I am reading the poems of Abou-Abaadah[2],
Whose excellence is so highly celebrated and approved[3].'
He answered, 'In what thou hast as yet looked at
Hast thou met with any fine idea that thou hast admired[4]?'
And he replied, 'Yes, I have; in the words,

"Her parting lips in smiles disclose[5]
A string of pearllets bright,
Or snowy crystals set in rows,
Or petals purely white?"

[1] Literally, 'what is the book that thou art looking into?'

[2] Abou-Abaadah, whose other names are Al Walid Ibn-Obeid Al Bokhtori, was a very eminent Arab poet, born A.H. 206, at Koufa. He flourished under the Khaliphates of Moatassim and Motawakil, by whom he was highly esteemed. He is said to have excelled in every species of poetry except satire. The Scholiast gives many anecdotes of the presents he received from the princes of his time, which were such as no other poet ever obtained, so that he left behind him 100 complete suits of clothes, 200 turbans, &c. The Scholiast also states the testimony borne to his merit by the eminent poet and collector of poetry Abou-Temam, who was his contemporary. Al Bokhtori died in A.H. 283, leaving behind him many volumes of poetry. Though his excellence, as Hariri says, was highly celebrated, Abou-Zaid is here represented as attempting to surpass him in composing verses containing a variety of metaphors descriptive of the teeth of a smiling beauty.

[3] 'To whom [universal] testimony is borne in respect of excellence.'

[4] 'Hast thou *stumbled on* any thing remarkable (any striking novelty) that thou hast regarded as beautiful?'

[5] This is one of the بيتين نذين 'two separate verses,' which Hariri states in his Preface that he had borrowed from extraneous sources (all the rest of the poetry in the Makamat being his own except a couplet at the end of the Kerageian Makamah concerning the requisites for comfort in winter), and which he has taken as the subject of this Makamah. Both of them

For they are most striking in the metaphors they contain.'
And he exclaimed, 'How strange[1]! What deficiency of taste!
Thou[2] hast taken what is only swollen[3] for really fat,
And hast been trying[4] to blow to a flame what is not fuel!
How far thou art from the excellence of the rare couplets
Which comprise all the metaphors for beautiful teeth!'

And he indited these lines[5]:

---

are quoted merely to shew their inferiority to those which Abou-Zaid improvises on the same subject. Its literal translation is 'When she smiles, she displays pearls set in a row, or crystals of snow, or [petals of] white flowers,' *i. e.* 'teeth which merit all these comparisons.' (The beloved one is here spoken of, as usual, in the masculine gender. See pag. 197, note 1.) Praise of the beauty of the teeth of a beloved one is very frequent in Arabic poetry; see the Moallakah of Tarafa, line 8, and that of Antarah, line 13. Compare also pag. 135, line 3.

'When she smiled, she [displayed teeth that] made pearls despicable,
'And in comparison whereof choice pearls were as mere pulse;'

and the following line of an Arab poet,

تبسم عن لؤلؤ ثمين منظومه لم يكن بعقد

'She displays to view, when she smiles, precious pearls, which are set in a row, without being strung;' (*i. e.* which are evenly arranged, but not formed into a necklace.)

Of poets of this trifling sort, Motanebbi says,

عدمت فؤاداً لم تَبت فيه فضلة لغير الثنايا الغرّ والحدق النجل

'Perish the heart that has no admiration except for bright teeth and dark eyeballs?'

[1] يا followed by ل seems to be equivalent to the English 'O what, &c.!'

[2] يا هذا 'Heus tu!' See note 2, pag. 318.

[3] *i. e.* 'turgid and inflated.'

[4] *i. e.* 'thou hast been trying to make much of a nonentity.'

[5] Literally, '[I would give] my life as a ransom for those teeth

'My life[1] for that fair mouth that laughs so bright!
Adorned with matchless[2] gems of purest white!
For those gay smiles that freshest[3] pearls disclose,
Or sparkling crystals set in even rows,
Or snow-white petals[4], or palm[5]-blossoms fair,
Or clearest bubbles[6] of translucent air!'

---

whose smile is [so] beautiful; which are adorned with a brightness that surpasses that of all others; ('that prevents thee from admiring the brightness of any other teeth'); which resemble fresh pearls, and crystals of snow, and [petals of] white flowers (camomile?) and budding palm-blossoms, and bubbles.' ثغر primarily means 'the opening of the mouth;' and hence 'the front teeth.' شنب 'dentium nitor.'

[1] 'My life be a ransom for that mouth;' *i. e.* 'I would give my life for it.' This is an ordinary expression of admiration or esteem. Compare Mak. 34, (pag. 439, line 7, De Sacy) فدتك النفس 'O thou for whom let my life be a ransom,' *i. e.* 'O thou for whom I would give my life!' and the first line of a poem of the Hamasa,

فَدَت نفسي وما ملكت يميني فوارس صدقت فيهم ظنوني

'I would give my life and all I have (that my right hand possesses)
'For those valiant knights in whose valour I have a sure belief!'

(literally, 'let my life &c. be a ransom for them.')

[2] ناهيك من is explained by the Scholiast ينهاك عن الاعجاب بغيره.

[3] *i. e.* 'fresh from the shell,' before they have lost their whiteness by exposure to the air. See pag. 131, line 7.

The similes in the last verses are coupled by او but in these by و.

[4] اقاح or اقحوان seems to be the 'white chrysanthemum,' or 'the camomile flower.'

[5] The word طلع may be translated 'buds of the date-palm.' The Scholiast says that it means the opening كافور (flos palmæ aut involucrum ejus. Gol.), which is then white.

[6] Abou-Zaid not only introduces all the similes employed by Abou-

The people then expressed approval and admiration[1] of them,
Making him repeat them, and dictate them[2] for transcription;
After which, being asked 'to whom those verses belonged,
And whether the author of them was alive or dead,'
He replied, 'Verily[3] justice[4] deserves best to be followed[5],
And truth merits best to be listened to;

Abaadat, but introduces two more, viz 'the blossoms of the date-tree, and bubbles.' Compare the following lines,

اثغرك لؤلؤ ام اقحوان ام الطلع المنضّد ام جمان
ام الاصباح ام برق تبدّى نظيم الطلّ ام برد يصان
ام الحبب المنضّد ام ندى قد تنظّم فالرياض به تزان

'Are thy teeth most like pearls or petals of crysanthemum,
'Or budding palm-blossoms arranged in a row, or jewels,
'Or morning gleams, or the sparkling produced by the even-diffusion of dew,
'Or crystalled snow preserved with care, or bubbles arranged in a row,
'Or drops of rain evenly-diffused, whereby the meadows are adorned?'

Compare the Song of Solomon, chap. iv. 2, 'Thy teeth are like a flock of sheep newly shorn, which come up from the washing, whereof every one bears twin, and none is barren among them.'

Compare from Sidney,

'Lips never part but that they show
'Of precious pearls a double row.'

See also a passage from another Arab poet quoted in note (A) at the end of this Makamah, page 407.

[1] or 'declared them to be (or 'accounted them') excellent and sweet.'

[2] املا is to 'dictate any thing to a scribe,' like سرد see Makamah of Koufa, pag. 222, line 4.

[3] ايم الله is a contraction for ايمن الله 'Dextra Dei!' *i. e.* 'Juramentum Dei!' a form of asseveration. See Golius in يمن.

[4] The Lam is here asseverative.

[5] *i. e.* 'justice must be done to the author.'

Know that they belong to him who is now[1] talking with you.'
But the people were in doubt about attributing them to him,
And unwilling to admit the truth of his claim;
And he detected what had occurred to their thoughts,
And perceived their secret unbelief of his statement;
Fearing therefore that censure would overtake him,
Or disgrace attach itself to him, he exclaimed[2],
'"Sometimes there is guilt even in a mere suspicion;"
But, O ye reciters of poetry, and critics[3] of faulty phrases,
Know that the purity of a jewel is ascertained by testing[4] it,
And that the hand of truth can rend the cloak of uncertainty;
And it is a maxim[5] confirmed by the testimony of the past,
That it is on trial that men are to be honoured or despised;
And lo! I now expose my treasure[6] to be examined,
And submit my stores[7] to have a specimen taken of them.'

Whereupon one of the persons present promptly replied,

---

[1] Literally, 'since to day.'

[2] 'He quoted from the Koran.' This passage is the 49th Surah, (that entitled الحجرات سورة) verse 12, where we read, يا ايها الذين امنوا اجتنبوا كثيراً من الظن ان بعض الظن اثم, 'O ye who believe, carefully avoid entertaining suspicions of each other; for some suspicions are criminal.' Abou-Zaid quotes this passage in order to intimate to the company that they were very wrong in suspecting him of the dishonesty of plagiarism, of which he was not guilty.

[3] Literally, 'O ye who are the physicians of sickly phrases;' *i. e.* 'the correctors of feeble expressions, and critics of incorrect phraseology.'

[4] Properly, 'by melting it down.'

[5] 'And it has been said in time past.' See pag. 361, note 3.

[6] 'My secret.'

[7] Literally, 'my wallet;' a metaphor for intellectual stores; see pag. 395, note 8.

'I know a passage such that none can imitate[1] it,
And no genius[2] can furnish anything equal to it;
If then thou art anxious to win our hearts,
Compose some lines in this style[3]:'

'A shower of precious pearl distils
'From eyes like drooping daffodils[4]
'On blooming cheeks of maiden fair,
'And waters all the roses[5] there:

[1] 'Such as there is no weaving with its loom;' a poem being compared to a finely woven fabric, as elsewhere in the Makamat. See pag. 317, note 3.

[2] See pag. 315, note 4.

[3] The original of these lines is a single verse بيت of one Abou'l Faradg Al Grassaani of Damascus. It is the other of the بيتين فذين spoken of above (pag. 396, note 5), as the two quoted by Hariri in the Makamat from extraneous sources. This verse is so abrupt and idiomatic in its structure that it cannot be rendered intelligible except by a paraphrase. Its merit in the opinion of the poetaster, who here praises it, doubtless consisted in its extreme conciseness, and in the circumstance that almost every word of it is a distinct metaphor. Thus, 'she shed tears' is expressed by the words 'she rained pearls;' 'from her drooping eyelids,' by 'from daffodils;' 'her tears moistened her rosy cheeks,' by 'she watered roses.' Her 'teeth' are called 'crystalled snow,' and 'the ends of her henna-stained fingers,' 'purple grapes.' All these metaphors both separately and conjointly were in use among the best Arab poets of the period; the fault of the verse here quoted is that it is an attempt to accumulate too many metaphors in a short space.

[4] Beautiful eyes are often compared to a species of daffodil (the nergiss, narcissus) by Arabian poets, on account of the form of that flower, which has an internal calix somewhat resembling the iris of the eye, and a stalk bent at right angles to itself just below the petals; drooping eyelids and languid eyes being regarded by them as a great charm.

[5] Compare some verses in the *Anthologie Arabe*, pag. 80, No. 61; and a passage of Ibn Fared in De Sacy's *Chrestomathie*, translated thus, 'les roses même de ses joues sont un poids insupportable à la finesse de sa peau.'

'Her fingers that, with henna dight,
'Seem purple grapes[1] in cluster bright,
'Are pressed between a double row
'Of teeth that vie with crystal snow.'

And quicker than the glance[2] of an eye he indited these lines[3]:

'When last I met the idol of my love,
Her crimson veil I prayed her to remove,
Whose glowing tint obscured her aspect bright,
As eve's red lustre dims the queen of night;
She raised the veil; her charms with joy I viewed;
But lo! her radiant orbs their pearls bestrewed.'

[1] The weeping maiden is here described as pressing the ends of her fingers (which, being stained with henna, are like a bunch of grapes) between her snow-white teeth, an attitude expressive of sorrow or vexation. See note 4, pag. 303, and note 5, pag. 396. The literal rendering of the original is, 'she bites grapes with crystals of snow.' It is doubtful what sort of henna is here alluded to, whether the red which is applied to the nails, or the dark grey which is applied to the rest of the fingers and hand; but probably the latter is intended as most resembling the colour of purple grapes.

[2] 'And it was an interval like the glance of an eye, or less, before he indited, and produced these rare and original [lines].'

[3] Abou-Zaid performs what was required of him by improvising about a weeping beauty biting her hand in sorrow at her inevitable separation from her lover. He describes her as meeting him in a parting interview, but still with a veil over her face, in accordance with the practice of the higher class of Arab females when outside the tent. In these first lines he does not complete the composition, but recommences it after a moment's delay, when he finds that the people were satisfied with his beginning. The literal translation of these lines is, 'When she met me I besought her to remove her crimson veil, and deposit thereby the best of news in my ears, (*i. e.* assure me of her love by complying with my wish). So she removed the red light which had dimmed the radiance of the moon,

Then the company were astonished at his readiness[1],
And acknowledged his innocence of plagiarism:
Perceiving therefore that they approved of his poetry,
And that they had entered on the course of admiring him,
He looked down the twinkling of an eye, and then said,
'Here are as many more couplets[2] for you,

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and dropped pearls from a perfumed ring.' He compares the red veil over the maiden's face to the red light of evening, which prevents the paler light of the moon from being seen; and the tears dropping from her eyes to pearls slipping out of a perfumed ring in which they had been set. The latter metaphor is too far-fetched to admit of close translation into English verse. For the comparison of tears to pearls, conf. the following lines of poets:

ولـمـا وقفنا لـلـوداع ودمعها ودمعى يثيران الصبابة والوجـدا
بكت لؤلؤاً رطباً وفاضت مدامعى عقيقا فصار الكل فى نحرها عقدا

'When we stood taking leave, her involuntary tears and mine
'Excited our mutual love and attachment;
'She wept fresh pearls, and my flowing tears were like agate,
'So that the mixture became a necklace on her neck.'

And,

وكأنّما غاص الاسى بجفونها حتى اتاك بلؤلؤ منثور

'It is as if sorrow dived in her eyes, and came up with scattered pearls.' See also note (B), pag. 408, at the end of this Makamah.

[1] 'His power of extemporizing.'

[2] These verses in the original are the sequel of the last, and correspond with them in rhyme and metre. Abou-Zaid here completes his composition in the style prescribed to him, introducing ideas similar to those in the above verse quoted from Abou'l Faradg, along with a variety of other metaphors. The literal translation is, 'She met me on the day that our separation was inevitable, in sable attire, (*i. e.* in mournful mood) biting her fingers like one regretting and dismayed, while the night of her hair lowered on the morn (her fair cheeks and neck), all which a slender branch (her waist) supported, and she bit crystals with pearls.' Arabian

The sorrowing maiden, lovely though distrest[1],
Her hand between her lips[2] in anguish prest;
Her tresses lowered[3] on cheeks of purest white,
As lingering darkness blends with dawning light;

poets constantly make allusion to the separation between lovers, occasioned by the migration in different directions of tribes which for awhile had been encamped in each-other's neighbourhood. The poem called Al Borda of Kaab Ibn Zoheir begins with a lamentation for the departure of the tribe to which his beloved Soad belonged. The Aiyiah of Ibn Fared is written in the form of a message with which a camel-driver is charged to a damsel who has been separated from her lover by the migration of her tribe. Compare also the Moallakah of Labid.

[1] الحصر is explained by Shareeshi المنقطع عن الكلام 'one struck dumb by distress.'

[2] See pag. 303, note 1, and pag. 368, note 6. Compare also Job xiii. 14. 'Wherefore do I take my flesh in my teeth,' *i. e.* 'bite my hand in vain regret.'

[3] He compares her dark hair to 'night,' and her 'cheeks,' with which that hair was in contact, to 'the morning light,' which meets the shades of night and blends with them.

Compare the following verses of Ibn Fared,

كالغصن قدّاً والصباح صباحةً والليل فرعاً منه حاذى الحاذا

'In figure she is like a wand (bough), and in beauty like the morn,
'And like night as to the hair (فرع) that descends upon her shoulders.'

And,

محجبٌ لو سرى فى مثل طرّته اغنته غـرّتـه الغرّا عن السرج
وان ضللت بليل مـن ذوايبه اهدى لعين الهدى صبحاً من البلج

'If, covered with the veil of her own hair, she walks in a night dark as her locks,
'Her forehead by its dazzling whiteness supplies her the place of light;
'And if I lose myself in the night of her flowing locks,
'The morning of her bright face leads me entirely right.'

Her waist was graceful as a slender wand[1];
Pearls[2] decked her mouth, and crystals[3] tipped her hand.'

Then the people formed a high opinion of his ability[4]
And extolled the copiousness[5] of his supplies,
Displaying the greatest esteem[6] for his friendship,
And adorning his exterior[7] [with fresh apparel].
Now when I saw this brightened aspect[8] of his condition,
And the dazzling appearance[9] which he now presented,
I fixed a prolonged scrutiny[10] upon his features,
And permitted my eyes freely to survey his countenance,
When lo! it was our Shaikh of Seroug!

Similarly, another poet says of his beloved,

بغرعها والجبين اضحت تضلّ عشاقها وتهدى

'With her dark locks she bewilders her lovers,
'And with her lustrous brow she leads them aright.'

[1] Literally, 'her cheeks, neck, and hair were supported on a waist as slender and supple as a wand.'

[2] He compares her teeth to pearls under the name درر ('uniones magnæ'), having compared her tears to pearls under the name لؤلؤ ('margaritæ').

[3] The word بلور here translated 'crystal,' should perhaps be rendered '*onyx*,' for the allusion is evidently to the nails. It is probably the same word as the Greek *βήρυλλος*.

[4] Literally, 'his rank,' *i. e.* 'as a man of original genius in poetry.'

[5] 'Thought his steady rain (ديمة) abundant.'

[6] or, 'behaving to him with the most courteous friendship.'

[7] Literally, 'his bark' or 'rind.'

[8] 'The blazing of his glowing ember.'

[9] 'The coruscation of his splendour.'

[10] 'I prolonged my look in examining his features.' See pag. 241, note 3.

But his hair, once black as night[1], was grey as moonlight;
However I congratulated myself on thus meeting with him,
And hasted to salute him by kissing his hand,
While I said to him, 'What has altered thy appearance,
So that I knew not how to remember thee?
And what has made thy beard thus hoary,
So that I could not recognise thy features[2]?'
And he indited these lines in reply:

'Hoary locks and withered features[3]
Tell that unrelenting fate,
Restless time, and wayward fortune
Doom to change our mortal state:
Though their specious promise[4] lure thee,
Though obsequious now they seem,
Trust them not—Their smiles resemble
Summer-clouds that falsely gleam:
Though their aspect now be gentle[5],
Though they seem thy friends to-day,
Soon, amerced of all their favour,
Thou must feel their ruthless sway:

[1] Literally, 'his dark night was become moonlight,' *i. e.* 'his hair had turned grey.' See pag. 374, note 9.

[2] حلية is explained by Golius from Al Dgouhari, 'Externa forma et descriptio viri.'

[3] 'The stroke (descent) of calamities turns [us] hoary, and it is fortune that alters men.' Compare Hesiod. *Op. et Dies*,

Αἶψα γὰρ ἐν κακότητι βροτοὶ καταγηράσκουσι.

[4] 'Trust not the glare of her lightning, for it is deceptive' ('does not really portend the showers which it seems to promise'). See the notes on the Mak. of Beni Haraam.

[5] 'Though she (fortune) be obsequious to a man to-day, yet to-morrow she will subdue him to her sway.'

Then[1], if direst ills assail thee,
Let thy patience still endure,
E'en as gold[2] in furnace tested
Only shines more bright and pure.'

Then he rose, and departed, and drew our hearts along with him.

---

[1] 'But be patient if she excite and muster disasters against thee.' These verbs are primarily applied to a hunter setting his dogs on.

[2] 'For no disgrace comes upon pure gold ('it is not shown to be base') though it be often turned in the fire;' *i. e.* 'if thou art pure gold thou wilt be able to abide the furnace of trial.' Compare the Wisdom of Jesus Ben Sirach, ii. 6: Ἐν πυρὶ δοκιμάζεται χρυσὸς, καὶ ἄνθρωποι δεκτοὶ ἐν καμίνῳ ταπεινώσεως.

NOTE (A). See page 399.

Compare the following lines,

تبسّم من اهوى فقبّلت ثغرهٗ فخبرنى كاس حوى اللؤلؤ الرطبا

فقال عهدتّ الدرّ ملحاً مغاصه فما بال هذا الدرّ قد سكن العذبا

'My beloved one smiled, and I kissed her smiling mouth,
'Which is so like a goblet containing fresh pearls as to suggest the idea,
'That I had often seen pearls obtained by diving* in the salt sea,
'But what meant these pearls that were native of sweet-water?'

* 'Whose diving-place (*i. e.* 'place in which they were dived for') is the salt sea.'

NOTE (B). See page 403.

The following elegant lines from the Anthologie of M. G. de Lagrange resemble those of Hariri (pag. 402):

وَاغَنّ معسول اللّمى لم اَنْسَه اذ زارنى كالبدر عند تمامه

قال اعْتَنِقْ قدّى ونلْ منّى المنى ورقيبنا لا تخش من الـمـامه

قلت الثّياب هِىَ الحجاب فنحّها يا منيتى ورفعت من اكمامه

انا لا احبّ الغصن فى اوراقه والزّهْر لا اهواه فى اكمامه

والسّيف ليس يروقنى فى غمده والبدر لا ابغيه تحت غمامه

'Je n'ai point oublié le jour où ma bien-aimée, dont l'haleine est douce comme le miel, vint me visiter, brillante comme la pleine lune.

'Elle me dit: "Presse-moi dans tes bras, et obtiens de moi tout ce que ton cœur desire, et ne crains pas l'arrivée de notre surveillant."

'Je repris: "Ta robe est un voile importun; ôte-la donc, ma douce espérance! (Au même temps je levais quelque part de sa robe).

'Je n'aime point le rameau sous le feuillage; la fleur dans son bouton n'a pas de charmes pour moi;

'L'épée dans son fourreau ne sauroit me plaire; et je vois avec peine la lune cachée sous les nuages."'

THE MAKAMAH

OF

RAMLEH[1].

THE WORDS OF HARETH IBN-HAMMAM.

IN the dawn[2] of youth, and the prime[2] of early[2] life,
I used to be most averse from the seclusion of home[3],
And to prefer being at large to remaining in retirement[4],
Well knowing that foreign travel replenishes the stores[5],
And generates a constant increase[6] of prosperity[7],

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[1] An important town between Jerusalem and Jaffa, at a short day's journey from the former.

[2] These words are nearly synonymous in the original, each of them signifying الاول والافضل والخالص من كل شى 'the first and best and purest of any thing.'

[3] Literally, 'I hated being hidden in my den.'

[4] 'I preferred being unsheathed above [remaining in] the scabbard.'

[5] 'Fills the wallets,' *i. e.* enriches with the profits derivable from merchandise.

[6] نتج properly means 'parientem juvit camelam;' hence to promote the propagation of any thing.

[7] Compare the following lines on the advantages of foreign travel,

قلقل ركابك فى الفلا ... ودع الغوانى للقصور
فمحالفوا اوطانهم ... امثال سكّان القبوز

But that keeping close at home injures the faculties,
And inevitably brings him who stays there into contempt.
So after duly deliberating[1] what course was to be taken,

لو لا التغرّب ما ارتقت دُرر البحور الى النحور

'Set thy camel forward in the plain, and leave chambers for women:
'Those who always stay at home are like the tenants of the tombs:
'Were it not for foreign travel, the pearls of the seas would never be fastened on the necks [of the fair].'

فلا تبسط بساط الخفض واشدد على وجنآء تطوى الارض طيّا
فـانّ الماء يأجن كـلّ حين اذا مـا الحوض امسكه مليّا

'Stretch not out the carpet of repose; but saddle a dromedary that may traverse the earth;
'Since water becomes foul if it be kept a long time in the same cistern.'

والمرؤ ليس ببالغ فى ارضه كالصقر ليس بصايد فى وكره

'A man does not attain [his desires] in his own land,
'Just as a hawk catches no prey in his own nest.'

Compare pag. 362, note 3, and the quotations at page 449.

[1] Literally, 'So I shook (or 'turned over in my hand') the *lots* of deliberation.' It has been stated in Note (A), pag. 204 (in med. pag.), that the ancient Arabs, when about to commence a journey or any matter of importance, used to shake together three arrows, one blank, and the other two with inscriptions, in order to ascertain whether it would be advisable to proceed with the undertaking, or to relinquish it. Hence the phrase 'to shake the lots (arrows) together,' was employed as a metaphor to express 'a careful consideration of the reasons for and against any purpose, or of the different methods in which it might be accomplished;' and in this sense it is used in the present passage, as well as in the xxxvith Makamah (pag. 465, line 1, De Sacy) in the passage فظل يشاور نفسيه

And seeking by prayer[1] to secure the divine blessing[2],
I summoned[3] a resolution of mind firmer than a rock,
And proceeded to the plain of Syria, to prosecute trade.
But when I had pitched my tent at the tower of Ramleh,
With full intention to sojourn[4] there for awhile,
I found there a caravan of camels preparing to depart[5],

ويقلّب قدحيه 'So he continued consulting his two minds (his inclination to do what he was required, and his inclination to forbear), and turning over his two lots,' *i. e.* 'deliberating between two opposite plans.'

[1] Literally, 'I struck together the fire-flints of seeking the divine favour and blessing (on my undertaking),' *i. e.* 'I put in practice the proper method of seeking the divine blessing,' viz. 'prayer.' 'Striking or rubbing the زناد together,' was the method by which sparks were extracted from them; and hence was used metaphorically to express 'seeking for anything in the most effectual and approved method.' Compare a passage of the Makamah of Beni Haraam,

'And none complained that when they sought my aid
'They struck on flints that failed to yield a spark.'

It has been stated in the note on that passage that the زند is not properly 'a flint,' but one of two pieces of wood from which the ancient Arabs obtained sparks by rubbing them together, before the use of the flint and steel was discovered. See page 58, note 1.

[2] The word استخارة means طلب الخيرة 'the seeking of God's blessing.' See Golius.

[3] or, 'mustered.' A word primarily applied to an army.

[4] Literally, 'I had laid down (thrown away) there the staff of travelling,' *i. e.* 'I had taken up my abode there for awhile, intending to trade there.' In an expedition like that undertaken by Hareth into Syria, he would not be always on the road, but would reside a considerable time in each town to which he came, for the purpose of merchandise. He was however diverted from his intention by finding a caravan about to start on the pilgrimage to Mecca.

[5] Literally, 'by night,' (the ordinary time for travelling in summer).

With loads being girded on, in readiness to go to Mecca[1].
Whereupon a strong impulse[2] of desire arose within me,
And an ardent wish to visit the fane[3] was excited in me;
So I equipped[4] my camel, and renounced all my engagements[5],
While I thus answered those who would have dissuaded[6] me,
'Hold[7]! For I'll choose "the sacred station[8]" above staying[9] here,
And expend what I have gathered in "the land of gathering[10],"

---

[1] 'The metropolis of towns,' see pag. 218, note 4.

[2] 'The wind (prevalence) of an eager desire blew strongly in me.'

[3] *i. e.* the Kaaba of Mecca, called البيت الحرام or المسجد الحرام *i. e.* 'the temple from which every thing unhallowed is excluded.' The whole of the Hedgaz or sacred district of Mecca and Medina was called البلد الحرام though this name was also used to express the town of Mecca exclusively.

[4] 'Fastened her leading rope (زمام).'

[5] 'My ties and attachments.'

[6] Literally, 'My blamer.'

[7] These are verses containing a number of paronomasias of a kind similar to those in the translation.

[8] 'The station [of Abraham],' *i. e.* 'the place where Abraham used to stand at Mecca to pray while the Kaaba was building,' or, the stone on which he rested his foot when he arrived at Mecca, and which bore the impress of his step. This last is one of the most sacred of Moslem relics, and to visit it is one of the chief objects of the pilgrimage to Mecca. For a full account of the fable connected with it see pag. 173, note (A), where the مقام ابراهيم is described as one of the sacred حجرين.

[9] Observe the alliteration between مَقام and مُقام ('staying in the same place'), and those in the next line between جمعت and جمع and between حطيم and حطام.

[10] or, 'the land of the mosque.' By this term is meant the neighbourhood of the mosque outside Mecca called Mozdalifat مزدلفة (see Al Dgouhari in verbo زلف), which was situated in the plain between the

And disregard my gains to gain a sight of the holy wall[1].'
Then I joined myself[2] with companions [numerous][3] as the stars,
Whose rapidity in travelling was like the current of a flood,
And alacrity for the good work like that of swift steeds.
Thus we continued on our journey both by day[4] and night[4],
Sometimes at a rapid[5], and sometimes at a gentler[5] pace,
Till the efforts of our camels had done us good service

sacred mount Arafat and the valley Mina, where the pilgrims of the Hadg congregate for certain ceremonies. It is mentioned by Ibn Fared in a mystical poem concerning Mecca in the following line,

وسقى جمعنا بجمع ملثّا ولياليات الخيف صوب عهاد

'May God water our assembly with the abundant showers [of his grace] in the mosque of Mozdalifat,

'And with a copious outpouring the nights we spend in the Kheifa.'

[1] Literally, 'for the sake of the حطيم,' 'the wall of the Kaaba,' into which the 'black stone' was built, (the west wall), a site of peculiar sanctity, mentioned by Ibn Fared where he says,

قسماً بالحطيم والركن والاستار والمروتين مسعى العباد

'I swear (subaud. اقسم) by the sacred wall and the corner of it (where the black stone is set),

'And the veils (coverings of the Kaaba) and the two sacred hills (Safa and Merwa), the resort of worshippers.'

This was the wall which the pilgrims were bound to circumambulate seven times.

[2] Literally, 'strung myself on the same thread with them.' See pag. 394, note 6, in the Makamah of Holouan.

[3] or, 'excellent.'

[4] These are rare verbs, meaning respectively 'to travel by night,' and 'to travel by day.'

[5] or, 'galloping' and 'cantering,' (or 'ambling'.)

In bringing us to the limits[1] of the hallowed precincts;
Where we halted, and prepared[2] to enter the sacred lands[3],
Congratulating each other on having attained our purpose[4].
But no sooner[5] had we made our camels kneel down,
And loosened[6] the ropes wherewith their loads were bound,
Than there presented himself to us from among the hillocks,
A person stripped to the skin[7], who thus proclaimed to us,
'O people of this assembly, come hither to me,
And hear what will save you in the great "day of assembling"[8].'

---

[1] Literally, 'until the bounty (good service) of our camels (*montures*) bestowed a boon upon us in bringing us to Gohafat,' (a place between Medina and Mecca, where the pilgrims who come from Syria, Egypt, and the West, begin the prescribed observances of the Hadg).

[2] Arriving at Gohafat, the entrance of البلد الحرام the pilgrims lay aside their usual dress, assume a white cloak, and commence the most rigid abstinence from all ordinary comforts and enjoyments, suffering their beards, &c. to grow. These observances continue for the space of one month, during which all the ceremonies of the Hadg are performed at Mecca. See Golius in verbo حرم 4th conjug.

[3] *i. e.* 'the territory of the Hedgaz.' In لاحرام there is an ellipsis. The complete phrase would be لدخول الاحرام 'ad ineunda loca sacra.'

[4] That purpose being arrival in the Hedgaz.

[5] 'It was no more (time) than we took to make our camels sit down' (in order to unlade them).

[6] or 'let down' the ropes (that fastened their loads by passing under their bellies).

[7] 'With his skin exposed to view,' *i. e.* like a dervish whose nakedness is one of the austerities which he practises. These persons are so much respected in the East, that they are allowed to go about naked in towns where in other respects public decency is most strictly enforced.

[8] *i. e.* 'In the day of judgment' called يوم التنادى either because 'a proclamation' will then be made to all the world 'to depart to heaven or

Whereupon the pilgrims[1] hastened impetuously[2] towards him
And thronged[3] about him, and listened in silence.
And when he perceived their crowding[4] all round him,
And that they seemed to invite[5] him to address them,
He ascended a hillock, and having first[6] cleared his voice[7], said,
'O concourse of pilgrims[8] who hasten on the broad tracks,
Know you what is before you[9], and to whom you are going?
Are you aware into whose presence you are approaching,
And on what [a great undertaking] you are venturing?
Think you that Hadg consists in choosing good camels,
Or in rapidly performing the stages of the journey,
Or in procuring saddles, or lading beasts of burden?

---

hell' (see the Surah of the Koran entitled الاعراف), or because all the world will then be 'assembled together,' تنادى being sometimes used in the same sense as اجتمعوا.

[1] الحجيج 'the pilgrims of the Hadg.'

[2] انصلتوا is the seventh conjugation of سلت. Golius renders it 'in cursum effusus fuit.' It ordinarily means 'abiit.'

[3] or, 'pressed upon him.'

[4] 'Their pressing upon him closely so as to be in contact with him.' From this verb is derived the word اثفيه 'the support of a trivet,' 'one of three props, which are placed close together in order to support a pot over the fire.' See pag. 242, note 2.

[5] 'Their seeking to taste of his speech.'

[6] Literally, by way of commencing his harangue.

[7] تنحنح is 'to make a guttural sound in order to clear the throat.'

[8] حجاج is one of the plurals of حاج 'a pilgrim to Mecca.'

[9] 'Towards what your faces are turned.'

Think you that devotion consists in stripping you bare[1],
Or wearying your bodies, or being parted from your children,
Or in removing yourselves to a distance from your homes?
No indeed! [It is not in these that true devotion consists],
But in abstaining from crime before obtaining your camels,
And in purifying your intentions in proceeding to the temple[2],
And in practising pure obedience while you possess the power,
And in reforming your deeds before riding your dromedaries:
For by Him who ordained to the devotee the rites of the Hadg,
And guides aright the pilgrim in the darkest night,
Washing in lavers cleanses not from immersion in crimes,
And stripping[3] the limbs atones not for accumulated guilt[4];
Nor will the wearing of the garb prescribed[5] to pilgrims
Be of avail to him who cleaves[6] to things forbidden;
Nor will the sanctimonious adjustment[7] of the cloak

[1] Literally, 'turning up the sleeves,' *i.e.* 'for the ceremonies of ablution,' or 'as an indication of alacrity.' Or the phrase may mean 'the laying aside of ordinary garments (all those with seams) practised by the pilgrims of the Hadg.' نزع الثياب المخيطة للاحرام.

[2] 'The Kaaba.' For a full description of it, see Pocock, *Spec. Arab. Hist.* pag. 129, and Crichton's *Arabia*, Vol. II.

[3] 'The relinquishing all garments with seams, and wearing only a cloak ازار which was thrown round the body and over the left shoulder.'

[4] or, 'for complicating crimes.'

[5] Literally, 'the dress of the sacred lands.'

[6] or, 'clothes himself in.' Comp. Ps. 'He clothed himself in cursing.'

[7] الاضطباع بالازار means the same as التأبّط بالازار. This adjustment of the white cloak, prescribed to the pilgrims when they walk in procession round the Kaaba, consists in laying it first over the left shoulder, and then passing an end of it under the right arm and bringing it again round from behind over the left shoulder, so that the right arm was left bare and the left was covered.

Be of any advantage along with perseverance in iniquities,
Nor the approaching the Kaaba with newly-shorn locks[1]
Profit along with the frequent commission[2] of injustice;
Nor the ceremonial removal of the long-grown hair
Purge away the foulness contracted by neglect of duties;
Nor is he truly purified at Khaif[3] who is bent on extortion,
Nor do any benefit themselves by standing on mount Arafat[4]
But those who are possest of real wisdom[5];

---

[1] *i. e.* after the ceremonies of Mount Arafat, one of which is the removal of the beard, and nails, and hair of the head, which are allowed to grow from the time of entering the district of the Hedgaz. See pag. 414, note 2.

[2] Literally, 'alternating in the oppression of mankind;' *i. e.* oppressing them in various ways.

[3] The commentator on Ibn Fared (see De Sacy's *Chrestomathie*, Vol. III. pag. 166,) says that the Khaif is a mosque in the valley of Mina near Mecca, in which the pilgrims of the Hadg meet at night for prayer and certain ceremonies. See the line of Ibn Fared, quoted in note 10, pag. 412. For an account of this mosque, see Crichton's *Arabia*, Vol. II. pag. 250. It was generally called the 'Khaif of Mina' (*i. e.* of the valley of Mina) خَيْفُ مِنًى See De Sacy's *Chrest.* Vol. I. pag. 374, last line; and the viii th Makamah (pag. 92, line 4, De Sacy's Hariri).

It is there that all the pilgrims throw seven pebbles at each of three pillars, supposing that they are pelting the devil and his legions; and that afterwards the grand annual sacrifice of animals takes place.

[4] Literally, 'none but the people of true wisdom prosper (*i. e.* 'gain spiritual good') in Arafat;' *i. e.* by the ceremony of standing on mount Arafat and praying there with uplifted hands, and hearing the three hours' sermon which is preached annually on that occasion to the assembled pilgrims by the Kadi of Mecca.

[5] These sentences are all constructed in the original for the purpose of exhibiting elaborate specimens of alliteration.

Nor does any worthily visit the station[1] of Abraham
But he whose moral conduct stands aright;
Nor will any one succeed in having his pilgrimage accepted
Who goes astray from the broad road of rectitude.
For the pure in heart obtains mercy before he goes to Safa[2],
And walks in the path of piety before he seeks the Zamzam[3],
And abandons insincerity before he lays aside his garments[4],
And is liberal in bounty before he runs down from Arafat[5].'

---

[1] *i. e.* the place where he used to stand to pray at Mecca, while the Kaaba was being built. See note 8, pag. 412.

[2] Literally, 'for God shews mercy to the pure before he walks to the Safa.' The Safa and Merowa are two hills near Mecca, between which the pilgrims perform a سعى or 'perambulation,' in accordance with a practice which subsisted before the time of Mohammed, and which was perpetuated by him. See Crichton, Vol. II. p. 242. These two hills are called by Ibn Fared المروتين 'the two Merowas' (see note 2, pag. 413), just as Abou-Bekr and Omar are called 'the two Omars,' and the sun and moon are called 'the two moons' by the Arabs; see pag. 158, note 3.

[3] 'He (the pure in heart) repairs to the path of what is pleasing to God (الرضا) before he proceeds to the pools' (*i. e.* to the well Zamzam, the sacred water of Mecca). See Crichton, Vol. II. pag. 242.

[4] See note 2, pag. 414, and Crichton, pag. 240.

[5] Literally, 'from standing on Arafat.' (The original consists of a series of most elaborate alliterations). After coming down from mount Arafat, at sunset, the pilgrims run precipitately to the vale of Mina, and its mosque Al Khaif, in order to be in time to perform there the prayer of nightfall العشى. See Crichton, pag. 250. They pass the night there, and on the next day (the 10th of the month ذوالحجة) perform the grand sacrifice of sheep and goats, which is the concluding ceremony of the pilgrimage, after which they resume their ordinary attire, and celebrate the Beiram or Great Festival. See pag. 230, note 1.

Then he raised his voice loud enough to make the deaf hear,
And almost to shake the mountain-tops, while he thus indited:

'The Hadg[1] is not to journey day and night
With camel choice and litter[2] richly dight,
But, seeking Mecca's fane, to quit thy care[3],
No task beside permit thy zeal to share;
On virtue's trusty shoulder[4] firmly ride,
Make truth thy road and continence thy guide,
And, while the power is given thee, freely lend
Thy generous aid[5] to all who need a friend.
Such true religion[6] must thy Hadg contain,
Or else abortive prove, and end in vain:
For know that utter loss[7] alone requites

[1] The pilgrimage to Mecca, when duly performed.

[2] 'Nor thy choosing camels and litters' (carriages hung with curtains in which the richer pilgrims recline on the backs of camels, or are supported by a pair of camels, one before and one behind). In the Moallakat poems such litters are described as sumptuously adorned. See Moal. Labid, line 13, and Moal. Zohair, line 9.

[3] 'The Hadg, if duly performed, is that thou shouldst proceed to the hallowed fane, isolating thy pilgrimage (divesting it from all worldly concerns), and not performing in it any work [beside].'

[4] 'That thou shouldst ride the shoulder of virtue, taking as thy guide (camel-driver) the restraint of desire, and the truth as thy road.'

[5] 'And that thou shouldst befriend, while the power (to do so) is granted to thee, every one who stretches his hand toward thy bounty in real need of it.'

[6] 'If thy Hadg contain all this, it is perfect; but if it lack these qualities, it will be abortive.' خَدَجَ 'abortivit (camela).'

[7] 'The hypocrites have a sufficient loss in that they plant, and gather no fruit, and that they meet with fatigue and exile from home, and yet are

The pilgrimage of heartless hypocrites[1];
They plant, but on the soil no fruit is found[2];
Their toil by no reward or praise is crowned;
Though sore distress and exile they endure,
They vainly hope advantage to procure;
Their only gain is but to doom their name
To justly-merited reproach and shame[3].
But wouldst thou win the favour of thy God?
No path of sacred duty[4] leave untrod;
At home, abroad, unfailing zeal display
To please thy Lord, and faithful homage pay

---

excluded from reward or praise, and only expose their reputation to him who reproaches and reviles.'

The construction حسبَ المرائين غبناً 'The hypocrites have a sufficiently losing-bargain,' or 'are losers enough,' 'in that they plant and gather no fruit,' &c. resembles that of a passage in the Mak. of Singar (pag. 149, note 2) كفى من يشى اثاماً ولوماً 'The informer has enough guilt and baseness,' or 'the informer is guilty and base enough,' 'in what he does (in playing the part of an informer) even though he speak the truth.' In both these passages, 'enough' means 'as much as can possibly be,' 'to the uttermost.' غبن means 'fraud,' or 'the being cheated in a bargain,' and hence generally 'loss;' see pag. 382, note 4.

[1] المرائين 'those who try to appear what they are not.'

[2] *i. e.* they do not obtain the divine blessing or favour by their pilgrimage.

[3] 'They give their reputation to be devoured by him who reproaches and assails it.' هاجى is probably the third conjugation from هجا 'verborum contumeliâ (satyrâ) insectatus est.' Gol.

[4] Literally, 'my brother! seek then in what thou displayest of approaches [to God] (*i. e.* 'throughout thy pilgrimage and thy acts of devotion') the face of the Supreme Ruler, both going out and coming in;' *i. e.* 'be not as

To Him[1] who marks the pilgrim insincere,
And smiles on each whose path from guile is clear.
Thus armed with virtue[2] let thy soul await
In meek humility the stroke of fate;
Thy meekness let not fortune's gifts impair[3];
Be humble, though a kingly crown thou wear.
If lowly be thy lot[4], content remain,
Since wealth may fail thy hope, or prove thy bane.

---

the hypocrites whose thoughts are intent on worldly affairs, while they seem to be engaged in drawing nigh to God.'

[1] 'For no secret is concealed from God ('the Merciful'), whether the creature ('servant,' see pag. 298, note 3) has been sincere or perfidious in his obedience.'

[2] 'Anticipate death by providing virtue; for the summons of death cannot be refused when it comes suddenly.' بادر is here used as a transitive verb; whereas in the Makamah of Sowa (pag. 127, line 8, De Sacy) it is used intransitively. Compare that passage at pag. 260 h. l.; and another in the Mak. of Tenise, pag. 163, line 1.

[3] 'And secure to thyself humility as thy temper of mind; so that fortune or "time" may not steal it away from thee, though she invest thee with a crown.'

[4] The literal translation of the two lines of the original in this place is, 'Do not look for rain from every cloud whose lightning has shone, though it seem to thee [to promise] a succession of heavy descending showers; not every invitation is of a sort to be listened to; how many have deafened others with the announcement of death when they have called!'

The meaning of this passage as viewed in connection with the preceding lines must be, 'Be content with thy lot, and do not be constantly on the look out for what thou canst gain from others, like one who anxiously regards every thunder-cloud in hope that it will yield a shower (see pag. 57, pag. 365, note 7); nor catch eagerly at every seemingly advantageous offer, since it may be a baneful one, and as calamitous as an announcement of death.' The translator has given merely a paraphrase of this passage in the two lines above.

He whom his daily morsel satisfies[1]
Alone is blest in life and truly wise;
For all the great[2] in littleness must end;
The haughty soon must stoop, the stubborn bend.'

While he impregnated our minds[3] with these magical words,
I thought I distinctly recognised the style[4] of Abou-Zaid,
And a thrill of joy was thereupon excited[5] within me:

The following is a more literal version:

'Look not to every cloud; nor rashly deem
'That showers will follow every fitful gleam;
'Nor yet to every call thy ear apply;
'Some call aloud, but death is in their cry.'

Compare a passage in the xth Makamah (pag. 121, line 1, De Sacy):

فتبصر ولا تشم كل برقٍ ربّ برقٍ فيه صواعق حين

'Look carefully; and do not regard every flash of lightning,
'There is some lightning in which are bolts of destruction.'

Observe that in this Makamah, Abou-Zaid is represented as a reformed character, no longer begging of the people as he had been wont to do, nor even insinuating the excellence of bounty, but recommending contentment even with poverty. However he presently explains this alteration in his conduct by stating that he was under a vow during his present pilgrimage to abstain, among other things, from asking alms (by way of penance perhaps for his past acts of deception).

[1] 'None is wise but he who remains content with a single day's sustenance, and so spends the time patiently' (or 'folds the days up leisurely').

[2] 'For all muchness comes at last to littleness; and everything stubborn (stiff) to suppleness, however violent (hot) it may have been' (an allusion to the camel).

[3] Literally, 'our barren understandings.'

[4] or, 'I perceived the odour of Abou-Zaid.'

[5] 'A thrill of joy was excited in me with what excitement!' an idiom

So I waited till he had finished his exposition of doctrine,
And had descended from his station on the hillock,
And then approached him to observe the features of his face,
And to scrutinize the character of his external qualities[1];
When I saw that Abou-Zaid was the object of my curiosity[2],
And the man who had composed verses like a string of pearls[3].
So I embraced him as closely as Lam[4] cleaves to Aleph,
Esteeming him as much as health[5] is valued by the sick;

---

expressing, 'a thrill of joy was *strongly* excited in me.' Compare a passage in the Bedouin Makamah, pag. 287, (note 3), 'He spurred on his steed with what spurring!' *i.e.* 'vigorously.' ارتاح means, 'to be gladsome or cheerful.'

[1] or, 'the external form of his sheath.'

[2] Literally, 'the *stray* that I had been seeking.' Compare in the Bedouin Makamah, pag. 281, note 1, 'It was my *stray* animal that he had found.'

[3] 'The stringer (composer) of the necklaces [of pearls] which he had indited.' Compare lines 4 and 5, pag. 109, in the Makamah of Alexandria,

'My pearls by fancy not by hand were strung,
'My only pearls the verses that I sung.'

See also the note on that passage.

[4] *i.e.* 'as the Lam is attached to the Aleph in the compound letter ﻻ called Lam-Aleph.' Compare the following line,

ازال العناد فعانقته كانّى لامٌ وحبّى ألف

'She laid aside her reluctance, and I embraced her,
'As closely as if I were a Lam, and my beloved an Aleph.'

When the letter Aleph follows the Lam, the two letters are sometimes written ﻷ (in the form of a cross, as Shareeshi says), and by the Mogrebbins thus ﻝا (without any contact). Neither of these is intended in the above phrase, which clearly implies close contact between the two letters.

[5] Literally, 'I placed him in the same degree of value that health possesses in the estimation of the sick.'

And I invited him to join company with me; but he refused;
Or to ride on my camel with me; but he declined the offer;
Saying, 'I have made a vow, that in this my pilgrimage
I will neither ride on the same[1] camel with any one,
Nor ride and walk alternately[2] with a companion,
Nor make gain, nor declare my pedigree[3], nor ask alms[4],
Nor accept a hypocrite as my comrade or associate.'

Then he withdrew from me at a hurried pace,
And left me expressing my regret aloud[5];
While I remained gazing[6] after him, in earnest desire
That [rather than leave me] he had even trodden on my eyeball[7],
Until he ascended one of the hills on the road,
And waited for the pilgrims in their pathway:
But when he beheld them passing gently over the sand-hills,
He struck his hands together[8], and proceeded thus to indite:

'The pilgrim who, at ease on camel borne[9],
Performs the Hadg with listless sloth and scorn,

[1] See pag. 377, note 4.

[2] اعتقب may be rendered in familiar English, 'to ride and tie' with any one.

[3] *i. e.* 'boast of it;' because arrogance is a state of mind unsuitable to the contrition and humility professed by a pilgrim, and recommended by himself to the people in his address to them. See pag. 421, line 6.

[4] This accounts for the altered behaviour of Abou-Zaid in the present Makamah. See note, pag. 422.

[5] Observe the similarity in sound and sense between this verb and the Greek ὄλωλα.

[6] 'I ceased not to make my eye-sight follow him.'

[7] 'The pupil of my eye.' He wished that he had done him the worst injury rather than have left him thus abruptly.

[8] Either to rouse the pilgrims to greater speed and vigour in their progress, or merely to keep time to his own verses.

[9] Literally, 'He who visits [the sacred places] riding, is not as he who

Is not as he who, toiling on his feet,
Unwearied hastes to render service meet.
Their merit different as their zeal appears;
The one subverts his work[1], the other rears.
But soon the careless[2] in despair shall grieve,
And faithful pilgrims their reward receive;
Those find the vengeance that they scorned begun,
And these exulting hail their victory won.
Then strive[3] to merit from thy gracious Lord
By ardent zeal unfeigned that bright reward;
Despise the joys of earth[4], nor more esteem
The gifts of fortune than a fleeting dream;
O think[5] how swift and unforeseen may fall
The stroke of death that soon must visit all;

---

walks on his feet, any more than (لا يمشي) a servant who obeys is like a rebellious servant.'

[1] 'How should the purpose of him who builds up and of him who pulls down be the same?'

[2] 'But presently the negligent will summon the mourners of regret,' (*i.e.* will be plunged into mourning and regret for their supineness), and he who zealously seeks approach to God will have reason to say, 'Happy is he who serves [God].'

[3] 'Then practise piety, my poor soul, toward the ancient of days.' ويلك is an expression of affectionate concern. For other instances of the use of it, see pag. 163, note 2, and pag. 378, note 3. The former of these passages is closely parallel to the present, being an earnest entreaty to each of the hearers to consult the future welfare of his own soul. The verb قدم occurs in the sense 'to provide [stores of virtue]' in the passage above translated, 'Thus armed with virtue, &c.' pag. 421, line 3.

[4] 'Despise the gaieties (tinsel ornaments) of life; for their existence is a nonentity.'

[5] 'And call to mind the coming stroke (the casting down) of death, when his catastrophe will strike.'

And, lest thy day of grace be spent in vain,
Deliv'rance seek from sin's corroding[1] stain;
Yea, tears of blood[2] for past transgressions pour,
Whose fatal doom will else thy soul devour[1];
That God may save[3] thee from his kindled ire,
When guilt shall mourn too late in penal fire.'

Then he ceased to speak[4], and went on his own way,
But for myself, wherever we repaired in quest of water,
And wherever we rested[5] in the course of our journey,
I continued searching after him, but always in vain[6],

[1] Literally, 'and cure it (thy evil conduct) by amendment of life before the leather rots,' *i. e.* before it be too late, and thy life itself comes to an end. دبغ is properly 'to prevent the decay of leather by tanning.' Hariri is justified in the use of this somewhat inelegant phrase by the authority of Arabic poets.

[2] 'And weep for thy evil conduct, and pour [tears of blood] for it.' Compare a passage in the Makamah of Sowa, pag. 257, note 3, 'Thou wilt shed not tears but tears of blood, &c.' *i. e.* 'tears wrung from thee by the most poignant anguish.'

[3] 'So God may haply save thee from the blazing fire which is lighted up, in the day when no offence (error) will be past over (left unpunished), and no repentance avail.' The verb قال is here used in the sense 'to let a person off a bargain,' whence the verbal اقالة which occurs in Hariri's preface, where he says, 'But when he consented not to excuse me,' فلمّا لم يسعف بالاقالة.

[4] Literally, 'he sheathed the sword of his tongue, (*i. e.* 'his tongue like a sword') and went about his own business.'

[5] 'Every place of repose in the latter hours of the night where we made our pillow.' The same word معرس occurs in the Makamah of Damietta; see pag. 385, note 1, and pag. 375, note 7.

[6] 'But seeking for him in vain,' 'always missing him.' It seems best

And employing others to seek him, but never finding him[1];
Till I thought that the goblins must have stolen[2] him away,
Or that the earth must have swallowed him up;
Nor did I suffer in all my travels an affliction like this,
Nor was visited in any journey by such poignant grief[3].

---

to read here with many MSS. افقدّ and not انتقدّ which De Sacy has unaccountably preferred; since the latter, according to Firouzabadi, has exactly the same meaning as the form تفقّد (which occurs immediately before it), viz. 'to seek for a thing lost,' whereas the verb required in place of it, in order to produce a consistent sense, is one implying 'to seek in *vain*,' 'to find only the loss of,' and this is precisely the meaning of فقد the primary form of the same verb.

[1] Literally, 'I continued calling in the assistance of those who sought for him, but never found him.'

[2] 'Had spirited him away.' جبّ seems to be of the same origin as the word 'genius.'

[3] 'Any sort of anguish like it;' viz. that which he felt at failing to discover Abou-Zaid, now that a reformation seemed to have taken place in his character.

In the next Makamah, which is one of the most highly finished, Abou-Zaid in a parting charge to his son recommends to him the pursuit of the mode of livelihood which he had himself practised with signal success, viz. to obtain supplies from others by mendicant arts, and eloquent appeals to their charity. He assures him that this was at once the surest, the easiest, and the most lucrative method of subsistence, provided that he was possessed of the requisite ingenuity and command of language.

THE MAKAMAH

OF

SASAAN[1].

THE WORDS OF HARETH IBN-HAMMAM.

WHEN[2] Abou-Zaid was approaching the close of life[3],
And the chain of old age had deprived him of all activity[4],
He sent for his son, after collecting[5] his thoughts,
And said to him, 'My son, the time is at hand
That I should depart from out of the court [of life],

---

[1] Sasaan was the prince of roving mendicants. See pag. 391, note 2.

[2] بلغني أن. ('It hath reached me that') is the usual commencement of all Arabic narratives, *e.g.* of the tales of the Thousand and One Nights.

[3] القَبضة probably means 'death,' the verb قَبَض being ordinarily used in the sense 'he was snatched away' [by death]. Shareeshi says that it means 'the age of 93 years,' (*i. e.* 'extreme old age'), and that because the Arabs used to represent the number 93 by *clenching the fist*, the word قبضة which expresses that action became a metonym for the number of which that action was the sign. But it neither appears why the age of 93 years should be selected as peculiarly expressive of old age, nor why the number 93 should have been represented in the method stated by Shareeshi, so that his explanation cannot be regarded as satisfactory, more particularly as Al Dgouhari and Al Firouzabadi are silent on the subject.

[4] Properly, 'the power of rising up to perform the duties of life.'

[5] or, 'summoning [his intellect].' See pag. 164, note 3.

And have my eyes anointed with the Kohel of death.
And thou, by God's grace, art my heir-apparent[1],
And my successor as chief[2] of the tribe of Sasaan.
Now one like thee should never betray[3] imbecility,
Nor require counsel from the arts[4] of divination,
But is called [by his station] to give advice to others,
And destined to polish[5] the minds of his countrymen.

[1] 'The administrator of my testament,' a term applied to the individual named by a Khaliph as his successor, during his life-time.

[2] Literally, 'the ram of the flock of Sasaan after me,' see pag. 391, note 2.

[3] Literally, 'the staff should not be tapped for him,' an allusion to an anecdote of an old Shaikh of the ancient Arabs, who, finding his mind fail, and conscious that he sometimes spoke irrelevantly, directed his son whenever he observed him beginning to do so, to tap his staff on the ground, in order to remind him to check himself; whence 'to have the staff tapped for one,' meant 'to be reminded of one's imbecility,' or, 'to be accused of folly.' Compare the following passages of Arabian poets:

لذى الحِلم قبل اليوم ما تُقرع العصا

'Hitherto the staff has not been tapped for a man of intelligence.'
i. e. 'the sagacious have not been accused of folly.'

قرعتُ العصا حتى تبين صاحبى

'I tapped the staff till my friend was made well aware.'
(*i. e.* 'I warned him,' &c.)

[4] Properly, 'casting lots with pebbles,' in order to decide whether a design should be prosecuted or not. One method was to throw a stone beside a sleeping man, and decide the matter in question by observing whether or not he was roused by the noise.

[5] Compare a passage in the Bedouin Makamah, pag. 279, line 4, and in the xxxvi th Makamah, (pag. 465, line 4, De Sacy) ثم اخذ فى تفسير صقل به الاذهان 'Then he began an explanation by which he polished their wits.'

I will therefore bestow on thee such parting counsel
As Seth gave not to the Anbath[1], nor Jacob to the tribes:
Attend then to my charge, and eschew disobedience to me;
Adopt my example, and ponder well my proverbs;
For if thou take my counsel as thy counsellor,
And the light that I give thee as thy morning light,
Thy storehouse[2] will be full, and thy hospitable[3] smoke arise;
But if thou forget my lesson[4], and reject my admonition,
Then the ashes of thy hearth[5] will be scanty,
And thy family and thy people will slight thee.

My son, I have had experience of the realities of things,
And made trial of all the vicissitudes of fortune,
And have seen that riches are more respected than rank[6],
And that a man's property, not pedigree, is inquired about.
Now I had heard that the methods of subsistence are these,
Administration, merchandize, husbandry, and handicraft,
So I engaged successively in each of these four,
To see which was most proper and advantageous for me;
But I found none of them such as to merit my approbation[7],

[1] A name given to the immediate descendants of Seth, because (the Scholiast says) they dwelt in a part of Chaldæa where there was an abundant supply of نبط fresh-springing water. The Scholiast quotes the entire charge of Seth to his sons from an author named Ibn-Al-Mokaffa, but does not pretend to tell us how the latter became acquainted with it.

[2] or, 'magazine of merchandize.'

[3] Concerning 'fires of hospitality,' see the notes on the Makamah of Beni Haraam.

[4] or, 'chapter.'

[5] Properly, 'trivet.' See pag. 242, note 4.

[6] Literally, 'That a man consists in his property, not his pedigree.'

[7] 'I could not recommend one of them as a method of livelihood.'

Or such that I might derive a life of comfort therefrom.
Since the opportunities afforded by the exercise of government,
And the advantages derivable from administrative power,
Prove illusive[1] as the confused vagaries of a dream,
Or like shadows that vanish in the darkness;
Nor can any calamity be more bitter[2] than degradation:

---

[1] Compare a passage in the Makamah of Rye, pag. 304, line 6,

'Fortune is a changeful wind, and power a fallacious flash,'

and the 56th line of the Lamiyah Al Agam,

مَلِك القناعة لا يخشى عليه ولا يحتاج فيه الى الانصار والخول

ترجو البقآءَ بدار لا ثبات لـهـا فهل سمعت بظل غير منتقل

'He whose kingdom is the kingdom of contentment, has nothing to fear,
'And has no need of champions or attendants;
'But how can you hope for perpetuity in a dwelling without firm foundations,
'Or did you ever hear of a shadow that remained unmoved?'

i.e. 'worldly power is transitory and unstable as a shadow, whereas the possession of contentment is substantially valuable.'

[2] Literally, 'in the bitterness of degradation there is the utmost distress and disaster that you can meet with;' 'a calamity than which you need not look for any greater.' The clause is very well paraphrased by the Scholiast حسبك من الامارة ما للعزل من المرارة. For another instance of the use of the idiom ناهيك see pag. 397, note 5, where it is followed by the preposition من, whereas here it has simply an accusative after it. غُصّة means either 'suffocation,' and hence 'anguish,' or 'loss' and 'calamity,' منقصة or ذلّة. The word فطام means properly 'ablactatio,' and hence 'deposition from office,' 'deprivation.' The clause means that 'the degradation to which high authority is liable is abundantly sufficient to make its possession undesirable to thee.' The Scholiast quotes the following line, which expresses that the enjoyment of power and au-

And as for trade, its stores[1] are exposed to frequent risk,
And often become a prey to the depredations[2] of marauders,
And their disappearance is rapid[3] as the flight of a bird:
And as for farming[4] and application to husbandry[5],
It is degrading to reputation, and a check to progress[6];
And rarely does one engaged in it fail to be despised[7],
Or enjoy the blessing of mental tranquillity[8]:
And as for the arts of those who practise handicraft,
Their pursuit furnishes nothing beyond bare maintenance;
And, beside that, they are not available at all times;
The exercise of them is chiefly confined to the vigour[9] of life:

---

thority is pleasant while it lasts, like that of drinking, but that the degradation which often succeeds it, is as painful as the effects of intoxication:

سكر الولاية طيب وخمارها مر شديد

[1] 'The goods of merchandize.'

[2] *i. e.* when traders are on their mercantile journeys they are liable to pillage from marauders. غارات means 'the excursions made by Bedouin Arabs for the purpose of plunder,' their achievements in which were regarded by their fellow-clansmen as noble and chivalrous exploits, and not in the light of flagrant depredations. See note 4, pag. 220.

[3] Literally, 'and how very like are they to swift (or 'winged') birds!' Compare Prov. xxiii. 5, 'Riches make themselves wings and fly away;' and Hesiod. *Op. et Dies.* 326,

παῦρον δὲ τ' ἐπὶ χρόνον ὅλβος ὀπηδεῖ.

[4] 'The engaging farms.'

[5] 'Sowing and planting.'

[6] 'Chains preventive from progress,' *i. e.* 'a constant check upon advancement.'

[7] 'Is rarely exempt from contempt.'

[8] Because he has so many causes for anxiety.

[9] Because many occupations of handicraft are so laborious or unwholesome, that the aged cannot prosecute them.

Nor have I discovered a single method[1] of subsistence
That offers prizes both precious[2] and easy to win,
That is truly agreeable[3] on experience of it,
That yields abundant[4] gains, or is a source of clear profit[5],
Except that whereof Sasaan laid the foundation[6],
While he practised it in all its various branches,
And made its light to shine in every direction[7],
And displayed it as a lantern to guide the poor[8].

So I engaged in the encounters of that sort of warfare,
While I invested myself with its distinctive badges[9],
And adopted its symbols as my decorations;
Perceiving it to be a merchandize that never fails[10],
And a fountain that is never dried up,
And a lamp to which all mankind might resort,
And whereby the blind of every sort[11] might be enlightened;

---

[1] or, 'craft.'

[2] Literally, 'which is cool as to its booty' (or 'its gains'). The phrase 'a cool prize,' *i. e.* 'one easy to win and at the same time desirable,' occurs in the Mak. of Koufa, pag. 213, line 5.

[3] or, 'sweet when tasted of.'

[4] or, 'sure and unfailing.'

[5] 'Pure as to its reservoir' (or 'draught').'

[6] See pag. 391, note 2. In the xxxth Makamah (pag. 376, line 7, De Sacy), Sasaan is called الشحاذين قدوة 'the example of beggars.'

[7] 'In the two horizons,' *i. e.* the East and the West.

[8] Literally, 'the sons of dust;' a name applied to the poor, because they repose on the bare ground. It resembles the Greek γηγένης.

[9] This line is the rendering of the word معلما. The badges of the warfare of a mendicant are his wallet, staff, and ragged dress.

[10] The verb بار is equivalent here to كسد 'to be unsaleable or undervalued in the market.'

[11] Literally, 'those blind with both eyes, and those blind with one.'

And that those who practise it are the strongest tribe,
And that they are the happiest of their generation;
That the touch of oppression affects them not,
And the drawing of the sword disquiets them not[1];
That they fear not the sting of the most envenomed foe[2];
That they own submission to none far off or near;
That they are not afraid of menaces[3] or reproaches[3],
Nor care for the wrath of those who storm at them[4];
That their meetings are pleasant, and their minds tranquil,
And their food ready[5], and their times bright[6] and cheerful[6];

[1] Because they have nothing to lose, and can always change their place of residence.

[2] 'The poison of the scorpion.'

[3] Literally, 'thunder and lightning.' Shareeshi says that this phrase metaphorically expresses 'alarms and formidable reports;' but it may also have the meaning expressed in the translation, which accords very well with that of the following clause. Or, again, it may be taken in its literal signification; since the destitute are not afraid of thunder-storms on account of any property that they possess, and therefore are not among those of whom Juvenal says, *Sat.* XIII. 223:

'Hi sunt qui trepidant et ad omnia fulgura pallent.'

But the metaphorical sense is probably the true one.

[4] Literally, 'they care not for [one] who rises up and sits down,' *i.e.* 'one who is restless with anger.' Or, (the Scholiast says) it may mean, 'they care not for any body;' because 'all the world are in the habit of sitting down and rising up.' The translator has preferred the former explanation. A beggar does not care about meeting with an angry rebuke from any one, but goes away and begs of some one else.

[5] *i.e.* they have not to work for it, but others provide it for them.

[6] غُرّ is primarily applied to 'a horse with a white forehead,' and مُحَجَّل to 'a horse with white feet;' both mean metaphorically, 'bright and cheerful,' or 'distinct and clearly-marked.' If the second meaning be

That wherever they alight they pick up[1],
And wherever they make an attack[2] they gather the spoil[3];
While there is no country that they call their home,
Nor any sovereign to whom they confess allegiance;
But they are like birds[4] that go out in the morning empty,
And return home in the evening with a full crop.'

And the son replied,

'My father, thou art certainly right in what thou hast said;
But thou hast sewn up[5] instead of unravelling the matter;

---

adopted, the sense of the passage must be that the *opportunities* of begging which present themselves are obvious and evident, so that they may be at once taken advantage of. With the first meaning compare Catullus VIII. 3. 'Fulsere candidi tibi quondam soles,' and the following line of a poem of the Hamasa:

وايامنا مشهورة فى عدوّنا لها غرر معلومة وحجول

which is explained by the Scholiast, 'Our days of victory over our enemies are as conspicuous and remarkable as a white mark on the forehead of a horse, or his white feet.' Compare also in the XXXth Makamah (pag. 377, line 1, De Sacy) فى ذا يوم الاغرّ المحجّل 'Hoc die albo et candido.'

[1] A metaphor from a bird's manner of feeding.

[2] انخرط 'inopinatum adortus est.'

[3] Literally, 'they strip others.' خرط 'folia et corticem destringit.'

[4] 'They differ not from that which goes out in the morning hungry,' &c. *i. e.* 'the birds;' a quotation from a tradition reported by the Khaliph Omar, that Mohammed said لو انكم توكّلتم على الله حقّ توكله لرزقتم كما ترزق الطير تغدو خماصاً وتروح بطاناً 'If ye exercise due trust in God, ye shall be supplied by him as bountifully as the fowl of the air is supplied, that goes out in the morning empty, and returns in the evening with a full crop.'

[5] Abou-Zaïd had recommended the mode of livelihood practised by Sasaan, but had not stated explicitly what it was.

Explain then whereby I may gather a vintage of gain,
And whence the desired supply[1] may be obtained.'
He replied 'My son, *roving* is the entrance to this method,
Alertness its garb[2], adroitness its lamp, audacity its armour[3]:
Be swifter then than a locust, and more prowling[4] than a jackal,
And nimbler than a wild[5] gazelle, and bolder than a tiger-wolf[6],
And strike fire from the flint of fortune by industry,
And knock at the door[7] of maintenance by assiduity;

[1] Literally, 'from whence the shoulder should be eaten,' *i. e.* 'what part of it should be eaten [first];' or 'how it may be most easily eaten;' a proverb of obscure import, but which probably means, 'in what way one should proceed in order most easily to secure the greatest advantage.' The commentators say that 'the shoulder is the most difficult joint to eat, because the meat cleaves fastest to the bone, and is fullest of sinews, and that this is least the case with the lower part of it (nearer the knuckle).' It must be recollected that the Arabs do not carve joints of meat with a knife, but pull the flesh from the bone with their hands, so that it is important to know how this may be done most easily.

[2] Properly, 'the Izar, or cloak worn by women out of doors, covering them from head to foot.'

[3] or, 'weapons.'

[4] 'The jackal prowls all night in quest of prey.' In the xxxviiith Makamah, we find Abou-Zaid spoken of as

اسير من المثل واسرع من القمر فى النقل

'Travelling more widely than a proverb, and swifter than the moon in changing.'

[5] Literally, 'a gazelle by moonlight;' for then the gazelle is most sportive and nimble.

[6] 'A species of wolf spotted like a tiger.'

[7] *i. e.* 'set about procuring thyself maintenance by diligence.' Conf. Hes. *Op. et Dies.* 310.

Ἐξ ἔργων ἄνδρες πολύμηλοι τ' ἀφνειοί τε·
Ἔργον δ' οὐδὲν ὄνειδος, ἀεργίη δὲ τ' ὄνειδος, κ.τ.λ.

And traverse every ravine[1], and plunge into every[1] flood,
And seek thy pasture[2] in every well-watered meadow,
And let down thy bucket[2] into every springing well;
And never be reluctant[3] to solicit bounty,
Nor suffer thyself to be disgusted by fatigue;
For it was written on the staff[4] of our chief Sasaan[5],
"He gains who begs, and he who roves obtains."
But beware of indolence, for it is the symbol[6] of misfortune,
The garb of the destitute, and the key of indigence[7],
The origin[8] of distress, the characteristic of weakness[9] and folly;
And the habitual temper of the servile[10] and dependent[10];

Compare also the following verse from the Hamasa:

اخلق بذى الصبر ان يحظى بحاجته ومدمن القرع للابواب ان يلجا

'It is most natural for the patient man to succeed in attaining his wishes,
'Just as effecting an entrance is the result of knocking at the door.'

[1] *i. e.* 'brave every difficulty in the pursuit of thy schemes to gain from others.' Compare Mak. of Alexandria (pag. 94, line 1), 'I plunged into every flood to gather my fruits, and braved every danger to attain my objects;' and Mak. of Damascus (pag. 192):

'When I journey far and wide
'When I stem the foaming main,' &c.

[2] *i.e.* 'apply for bounty to all those who seem likely to bestow it.' The phrase 'I let down my bucket into all the rivers,' occurs also in the same sense in the xvth Makamah (pag. 167, line 1, De Sacy).

[3] *i.e.* 'through pride or indolence.'

[4] See pag. 75, note 7.

[5] See pag. 391, note 2.

[6] or, 'titular inscription.'

[7] *i. e.* 'that which brings a man into want.'

[8] Literally, 'seminal germ.'

[9] or, 'inefficiency,' 'incapacity.'

[10] These two words are nearly synonymous in the original, one being derived from the verb وكل and the other from تكل both of which mean 'res suas alteri commisit præ impotentiâ.' Conf. Lamiyah Al Agam, line 10.

And none who chooses indolence will gather the sweet[1],
Nor will any fill his hand who luxuriates[2] in repose.
But always advance boldly even to meet a lion[3];
For confidence of the heart gives speech to the tongue,
And releases from the restraints[4] [of false reserve];
And thereby rank may be gained, and wealth secured;
Whereas timidity is akin[5] to sloth, and a cause of inefficiency,
And occasions delay in action[6], and the failure of hopes;
And to this effect are the words of the proverb,
"The bold will prosper, but the timid fail."
Then sally forth, my son, as early as the raven[7],

[1] Literally, 'honey;' *i. e.* gain.

[2] This verb means 'molle commodumque reperit.'

[3] *i. e.* 'be not afraid to try to cajole those who are most formidable for power or cunning, or to beg even of the most haughty and violent.' See pag. 88, note 7, on the passage, 'Even lions I dare to assail in their lair,' &c. Observe a similar metaphor in Hor. *Od.* III. 2, 10.

'Ne rudis agminum Sponsus lacessat regius asperum
'Tactu leonem,' &c.

[4] 'Slackens the reins.'

[5] Literally, 'own brother.'

[6] Compare the Lamiyah Al Agam, line 30,

حب السلامة يثنى عزم صاحبه عن المعالى ويغرى المرء بالكسل

'The love of safety (*i. e.* timidity) turns away a man's thoughts
'From high aspirations, and makes him cleave to sloth.'

And Hesiod. *Op. et Dies.* 498,

Πολλὰ δ' ἀεργὸς ἀνὴρ κενεὴν ἐπὶ ἐλπίδα μίμνων
Χρηΐζων βιότοιο κακὰ προσελέξατο θυμῷ.

[7] The raven is seen abroad earlier than other birds. See pag. 383, note 8. It is called ابو زاجر 'father of omens,' as being a bird of omen.

With the courage of a lion[1], and perseverance of a chamæleon[2],
And the cunning[3] of a wolf[4], and the rapacity[5] of a boar[6],
And the vigour of a falcon[7], and the craftiness of a fox[8],
And the patience of a camel[9], and the fawning[10] of a cat[11],

[1] The lion is called ابو حارث on account of his rapacity ('acquisitiveness').

[2] The chamæleon is called ابو قرّة 'father of coolness,' because it is said to have 'the coldest eye,' *i. e.* the eye most insensible to heat and light of all animals, since it always looks at the sun. See Makamah of Mecca, (pag. 155, De Sacy) where the midday heat is described as so great that it would have 'dazzled the chamæleon's eye' اعشى عين الحربآ. The chamæleon is proverbial for 'perseverance' or rather 'tenacity,' because it never looses its hold from a tree, but climbs from one branch to another perpetually. See the xxxvi th Mak. (pag. 458, line 2, De Sacy) اعتلقنا به اعتلاق الحربآ بالاعواد 'we clung to him as the chamæleon clings to the branches.' The habit of this animal of basking in the sun is alluded to in the poem of Kaab Ibn Zoheir, called Borda, line 29,

يوماً يظلّ به الحربآ مصطخداً كانّ ضاحيه بالشمس مملول

[3] or, 'perfidy.'

[4] Literally, 'the father of the she-lamb.' Shareeshi says that this is 'a name given out of opposition' كنية بالضد ('lucus' a 'non lucendo'), 'because the wolf is the very worst father to a lamb, which he devours instead of protecting as a father would.'

[5] or, 'greediness.'

[6] 'The father of alternation,' because 'the swine alternately grubs in the earth for food, and sleeps.'

[7] Called ابو وثاب 'the father of the *swoop*,' because it darts down suddenly on its prey.

[8] 'The father of vigilance,' or, 'self protection.'

[9] 'Job's father,' a nickname of the camel. [10] or, 'purring.'

[11] 'The father of incursions,' or 'wars,' because 'it is always at war with rats and mice.'

And assume the double colours of a magpie[1];
And persuade[2] by the glozing of[3] the tongue,
And deceive by the magic of eloquence;
And ask the state of a market before taking thy wares to it,
And coax[4] a camel's teat before attempting to milk it[5];
And inquire[6] about a meadow before seeking pasture in it,
And smooth a place for thy side before lying down[7];
And sharpen thy perception to notice every omen[8],
And train thy discernment[9] to correctness of inference;

---

[1] 'The father of variety of colour.' This is either the magpie or some bird of many colours, which appears of different hues according to the position in which it is viewed, and if it is flying or standing. The names of all these animals are here introduced for the sake of calling them by their poetical instead of their ordinary names.

[2] or, 'seduce.'

[3] or, 'moulding,' in allusion to the art of a goldsmith.

[4] or, 'stroke.'

[5] The meaning of this and the preceding and following clause is, 'In all thy schemes and proceedings be wary and discreet, and do not apply for aid without previous inquiry respecting the character of any person whom you apply to, but approach him with due caution.'

[6] 'Ask travellers [about a place] before you go there for pasture.'

[7] *i.e.* before lying down on the ground, when it is necessary to clear away the stones before spreading out 'the carpet of repose;' *i.e.* make due preparations before you repair to any quarter to sojourn there awhile.

Compare a line of the Hamasa,

قدر لرجلك قبل الخطو موضعها · فمن علا زلقاً عن غرّة زلجا

'Measure a place for thy foot before thou step forward;
'For he who ascends a precipice will fall suddenly.'

[8] 'Omens from observation on the flight of birds.'

[9] Literally, 'improve thy observation in phrenology and physiognomy,' *i.e.* study to know the characters of men at first sight.

For he whose conjectures[1] are right has his joy prolonged[2],
But he whose notions are erroneous has his success deferred.
Do not burden thyself, my son, with a large household[3],
Eschew[4] fastidiousness, abstain from frequent importunity[5],
Be content with a small gift[6], if a great one be withheld;
Express a high value[7] even for one which is of little worth[8],
And return thanks even for the minutest present[9];

---

[1] 'The inferring men's dispositions from their features.'

[2] *i. e.* 'his satisfaction in the result.'

[3] 'Be light as to thy household;' ('presso Lare.' Persius, *Sat.* V. 109.)

[4] 'Be little as to fastidiousness.'

[5] 'Disliking to seek repeated assistance' [from the same quarter]; راغباً عن is the reverse of راغباً فى and means 'averse from.'

[6] Literally, 'contenting thyself with dew instead of rain' [if thou canst not obtain the latter]; a highly metaphorical phrase, the sense of which is given above. A precisely similar construction occurs in the Lamiyah Al Agam, line 32, where the poet says, 'Leave great undertakings, and be content with small performances (a little dew) instead of great (if these be impossible)' واقتنع منهن بالبلل. In the xxth Makamah, (pag. 233 line 4, De Sacy,) we find 'dew' and 'rain,' used, not as here to express 'small,' and 'large bounty,' but 'small' and 'great blame'; احتمل طلّه خوف سيله 'Each of us submitted to his dew (slight reproaches from him) from fear of sustaining his torrent' (of abuse).

[7] or, 'magnify the value of.'

[8] 'A contemptible [thing].'

[9] Literally, 'the small hollow or cleft in the stone of a date.' This means metonymically, either 'the small thread that lies in it,' or 'as much as that very small cavity would hold.' Compare a passage in the xxvith Makamah, (page 359, line 5, De Sacy) where a person is described as so poor that he possessed لا فتيل ولا نقير 'neither a thread of a date-stone, nor the cavity that contains it.'

And be not desperate at meeting with refusal[1],
Nor think it impossible[2] that a hard rock[3] should yield water;
Nor despair of God's help; for that is the part of an infidel[4];
And if thou have to choose between a mite[5] ready to hand[6],
And the finest pearl that is only promised to thee,

---

[1] Compare pag. 263, line 1,

'Nor, if denied the boon, thy lot deplore,
'But think how Moses erst refusal bore.'

[2] or, 'improbable.' Compare pag. 145, note 1, where the same word is used.

[3] *i. e.* 'that the person who seems most unlikely to be softened by entreaty will at last yield to thy solicitations.' Compare a passage in the xxth Makamah, (pag. 233, line 3, De Sacy) اف لمن لا تندى صفاته ولا ترشح حصاته 'Woe to him whose hardness yields no dew, and whose stony nature never moistens.'

[4] Literally, 'since none despair of God's help (a quotation from the Koran) except infidels,' الكافرون. Compare the following line of the Hamasa

لا تياسنّ وان طالت مطالبة اذا استعنت بصبر ان ترى فرجا

'Despair not, though thy quest be much prolonged,
'If thou call in patience to thy aid, thou wilt see relief.'

And,

فلا تجزع وان اعسرتَ يوماً فقد ايسرتَ فى الزمن الطويل
ولا تياس فـانّ الياس كفرٌ لـعـل الله يغنى عن قليل

'Be not dismayed, though for a short time thou be poor,
'For in length of time thou wilt be relieved;
'And despair not, since despair is infidelity;
'It may be that God will enrich thee presently.'

[5] Properly 'a small pismire.'

[6] A term primarily applied to 'ready money,' &c.

Choose[1] the ready to hand, and prefer the present[2] to the future;
For know that delays often occasion disappointments[3],
And determinations are always liable to vacillations,
And too often promises are followed by procrastinations[4],
And obstacles intervene between them and their fulfilment.
But practise the enduring[5] spirit of the resolute,
And the forbearance of the discreet and provident,
And avoid the weakness of hasty impatience,
And let an easy temper be thy habit of mind;
Retain thy gains with prudent frugality[6],
And season[7] liberality with parsimony,
Neither fastening thy hand tightly to thy neck[8],

---

[1] 'Incline to,' &c.

[2] 'To-day to the morrow.'
Compare Hesiod. *Op. et Dies*, line 366:

Ἐσθλὸν μὲν παρεόντος ἑλέσθαι· πῆμα δὲ θυμῷ
Χρηίζειν ἀπεόντος.

[3] 'To delays belong calamitous results.'

[4] Compare Kaab Ibn Zoheir, line 10,

فلا يغرّنك ما منّت وما وعدت ان الامانى والاحلام تضليل

'Let her not deceive thee by promising and encouraging thy hopes,
'Since such vain hopes are as delusive as dreams.'

[5] Conf. Juv. *Sat.* XIII. 21:

'Dicimus autem
'Hos quoque felices qui ferre incommoda vitæ,
'Nec jactare jugum vitâ didicere magistrâ.'

[6] Literally, 'tie up thy money as with a cord.' Comp. Job xiv. 17, 'My transgression is sealed up in a bag, and thou sewest up my iniquity.'

[7] Conf. Hesiod.

Μεσσόθι φείδεσθαι· δειλὴ δ' ἐνὶ πυθμένι φειδώ.

[8] *i. e.* 'withholding the bounty of thy hand.' This is a quotation from

Nor yet opening it out to its widest extent;
And when one country fails [to yield] thee [supplies],
Or distress has overtaken thee therein,
Cut off thy hopes from it[1], and speed thy camel away;
For the best of countries is that which maintains thee;
Nor deem removal a hardship, nor dislike change of place;

---

the Koran in the xviith Surah, entitled سورة الاسرى where we read, 'Neither fasten thy hand tightly to thy neck, nor open it out to its full extent, lest thou sink into poverty and contempt' فتقعد محسورًا ملومًا

Compare the Lamiyah Al Agam, line 8, where بسطة كف means not 'liberality' but 'extensive influence':

اريد بسطة كف استعين بها على قضاء حقوق للعلى تبلى

'I want extended power and influence, that thereby I may be enabled to perform the duties incumbent on me.'

[1] Compare the following line of Al Bokhtori,

واذا الزمان كساك حلة معدم فالبس له حلل النوى واتغرّب

'If fortune clothe thee in the garb of destitution,
'Put on the garments of departure and peregrination.'

Similarly, Labid says in the 56th line of his Moallakah,

تراك امكنة اذا لم ارضها او يعتلق بعض النفوس حمامها

'I always quit any place, if the country is uncongenial to me,
'Even though death should thereby overtake my soul.'

(where تراك is equivalent to اترك and بعض النفوس to نفسى)

Compare also some verses in the xxxixth Makamah (pag. 408, De Sacy), the translation of which is, 'Choose not an abode where thou art injured and unhonoured, and depart from a dwelling which exalts the base to lofty stations; and extricate thyself from remaining where filth would cover thee. Go round to the countries, and whichever of them pleases thee, choose it for thy abode; and cleave no more to the remembrance of home; for the noble is depreciated in his native home, just as the pearl is slighted and of small price, while it remains in its shell.'

For the most distinguished of our sect[1], and chiefs of our tribe[1]
Are agreed in the opinion that "movement is bliss[2],
And visiting of fresh places[3] a sure gain without risk[4],"
While they express contempt for the opinion of one who thinks
That "travelling is misery, or change of place a signal torture[5],"
And say that "this notion is cherished as a slight consolation
By those who are content with a sorry maintenance,

---

[1] *i. e.* 'of the mendicant class.'

[2] For parallel passages from Arabic poets on this subject see note (A), pag. 449 at the end of this Makamah, and the quotations in the notes on the beginning of the Makamah of Ramleh, pag. 409, and 410.

To the same purpose is line 35 of the Lamiyah Al Agam,

ان العلى حدثتنى وهى صادقة فيما تحدث ان العز فى النقل

'Dignity suggests to me (and she is true in her suggestions) that change of place is glorious.'

[3] The verbal طراوة is derived from طرا 'recens fuit,' 'to be in a *fresh* place.'

[4] سفتجة (plural سفاتج) is a Persian word, and means, 'a *bill of exchange*,' or, 'a bond which puts an individual into possession of certain property in another country on his arriving there in person;' a method of securing a supply of money in a foreign land which is safe from risk on the road, and is in fact merely a transfer of property from one country to another without actual carriage of it. Abou-Zaid means that the roving and active mendicant finds fresh and sure supplies in every land that he arrives at, just as if he had letters of credit to its inhabitants. Shareeshi paraphrases this word ما اتاك من المال بغير تكلف ولا مشقة 'whatever property accrues to you without labour or trouble.'

[5] مثلة 'supplicium quod sumitur in exemplum.' Conf. Mak. xxxviii. pag. 487, line 6, De Sacy, 'I found a pleasure in journeying, though it is really a severe hardship' قطعة من العذاب.

And repine not[1] at bad food[2], or scanty measure."
But if thou determine on travelling abroad,
And preparest thy staff and wallet[3] for the journey,
Choose first a companion who will be a real assistance to thee,
For as a neighbourhood must be known[4] before a house is built,
A good companion must be provided before a journey is begun.

Then follow my guidance[5], and heed my behest,
And welcome my counsel in proverbs exprest;
Since none can inherit a richer bequest
Than the maxims and rules that thy sire has profest,
The lessons that wisdom's infallible test
Has proved to be purest, and brightest, and best.

---

[1] or, 'acquiesce in.'

[2] Literally, 'dry bread.'

Conf. Juv. *Sat.* XIV. 128,

'Ipse quoque esuriens; neque enim omnia sustinet unquam
'Mucida cærulei panis consumere frusta.'

[3] The paraphernalia of a mendicant. See pag. 75, note 7.

[4] These clauses are expressed in the original with the conciseness of a proverb, viz. 'the neighbour before the house, and the fellow-traveller before the journey.'

[5] 'Accept it'—a charge (admonition) with which none was ever charged before. It is bright, and contains the most genuine (pure) sentiments, and the cream of them. I have purified it like one who gives sincere advice, and is earnest therein. In accordance then with the maxims that I have thus expressed perform the part of a wise and truly well-informed person (brother of right guidance).

Concerning the word غرّاً, see note 6, pag. 434 in this Makamah.

The verb نقّح is equivalent here to هذّب 'to purge from everything superfluous or unseemly.'

Be wise like thy father, that all may protest[1]
The lion of lionlike offspring possest.

My son, I have now given thee my charge, and finished it;
And, if thou obey its guidance, a blessing be with thee!
But if thou transgress against it, woe be unto thee!
And may God watch over thee for me when I am gone[2];
And I trust thou wilt not falsify my hope[3] concerning thee!'
And his son replied to him, 'O my father,
Be thy seat[4] in life never brought low, nor thy bier lifted up!
Thou hast indeed spoken with true aim to the purpose,
And thou hast taught me the path that is truly right,
And shown me how to attain to real distinction[5];
And given me what a father never yet gave to a son;
And, should my life be prolonged[6] after thou art gone,

---

[1] 'So that people may say, 'He is a cub of that lion,' *i.e.* 'he is a worthy son of his father'.' Compare viiith Makamah (pag. 95, line 8, De Sacy).

الشبل فى المخبر مثل الاسد

'The lion's whelp is found on trial like the lion.'

Conf. Æsch. *Agam.* 706, de catulo leonis,

χρονισθεὶς δ' ἀπέδειξεν ἔθος τὸ πρὸς τοκέων.

and Horace, *Od.* IV. 4,

'Fortes creantur fortibus et bonis,' &c.

[2] 'May God be my substitute [in watching] over thee,' or, 'with respect to thee.'

[3] or, 'opinion.'

[4] 'Thy throne,' *i.e.* 'thy honourable station.'

[5] or, 'success.' The word سودد occurs also in the Mak. of Beni Haraam; see pag. 53, note 5.

[6] 'If I am waited for' [by Azrael], or, 'have delay conceded to me.' Conf. Hor. II. 17, 25, 'Volucrisque fati tardavit alas.'

(But[1] may it never be mine to taste thy loss!),
I will practise the good maxims which thou hast taught me,
And follow the example of thy distinguished[2] excellence;
So that men may say, "How[3] is this night like yesterday's[4]!
How the morning-cloud resembles the cloud of the evening!"'

Then Abou-Zaid roused himself[5], and said with a smile,
'Whoever is like his father is no unreasonable imitator[6].'

Now when the tribe of Sasaan heard this excellent charge,
They regarded it as superior to that of Lokman the Wise[7],
And learnt it by heart like the first Chapter[8] of the Koran,
And to this day consider it the best lesson[9] for their children,
And more valuable to them than a gift of pure gold.

---

[1] It has been remarked that the conjunction Wav is the Arabic mark of parenthesis. See pag. 228, note 8.

[2] or, 'conspicuous.'

[3] Concerning the construction ما اشبه see pag. 66, note 6. Compare also pag. 432, note 3, where we find ما اشبهها 'How very like are they [to winged birds]'; since forms like ما افضلَ may either be followed by a noun in the accusative, or have a pronominal affix attached to them.

[4] An ordinary proverb expressing 'similarity,' as in the verse,

كلهم اروغ من ثعلبٍ ما اشبه الليلة بالبارحه

'They are all craftier than a fox; how is to-night like yesterday's!' *i. e.* 'They are all alike [in guile].'

[5] 'To make his reply.'

[6] Either, 'does nothing wrong or extravagant,' or, 'does not wrong his father,' [in following his example]; a quotation from a verse of Kaab Ibn Zoheir.

[7] The dying charge of Lokman the Wise to his son was traditionally celebrated among the Arabs. See Ahmed Ibn Yousouf in 'Lokman.'

[8] The Surah Al Mathaani; so called because often repeated in prayer. See pag. 40, note 3.

[9] Conf. Juv. *Sat.* XIV. 189:

'Hæc illi veteres præcepta minoribus.'

NOTE (A) See page 445.

The following passages from Arabic poets illustrate the advantages of foreign travel.

ارحل بنفسك عن ارض تضام بها ولا تكن لفراق الاهل فـــى قلق
من قلّ فى عين اهليه وعشرته كان التنآى له اَوْلى من السخلق
فالعنبر الخام روث فـــى مواطنه ففى التغرّب محمول على العنق
والكحل نوع من الاحجار منطرح ببلده وهـــو مرمىّ على الطرق
لـــمّـــا تغرّب نال العزّ اجمعه وصار يحمل بين الجفن والحدق

'Remove thyself away from a land in which thou art oppressed,
'And be not troubled about separation from thy kindred;
'Whoever is of small esteem in the eyes of his family and people,
'For him peregrination is better than to remain in degradation;
'Native (raw) amber is rubbish in the countries where it is found,
'But by going abroad it comes to be borne on the necks [of the fair];
'So also Kohel in its own country is a mere stone,
'Which is cast aside and thrown at random on the high-road,
'But when it goes abroad, it receives every species of honour,
'And is even carried between the eyelid and the pupil of the eye.'

Oriental females put a streak of Kohel inside the eyelid in order to increase the expressiveness of the eye. It is a solution of antimony or black lead, and is said to be a great preservative of sight.

To the same effect are the lines,

سافر تجد عوضاً عـمّـن تفارقه

ما فى المقام لذى لبّ وذى ادب مـعـزّة فاترك الاوطان واغترب

فالبدر لو لا افول منه ما نظرت اليه فى كل حين عين مرتقب

والاسد لو لا فراق الغاب ما قنصت والسهم لو لا فراق القوس لم يصب

والتبر كالترب ملقى فـى اماكنه والعود فى ارضه نوع من الحطب

'Travel! Thou wilt find enough to compensate for what thou shalt have left:
'The wise and learned do not obtain honour by staying in one place.
'Leave therefore thy native country and visit foreign lands;
'Since, were it not for the occultations of the moon,
'The eye of the observer would never be directed toward her;
'The lion, if he left not his den, would never be hunted;
'The arrow, if it left not the bow, would never hit the mark;
'Gold dust, when found in its country, is as mere earth,
'And frankincense in its own land is no more than ordinary wood.'

In the following Makamah, which is the last and longest, Hariri takes occasion to eulogize his native city Basra, as he had already eulogized the particular quarter of it to which he belonged, in the Makamah of the Mosque Beni Haraam. He introduces Abou-Zaid pronouncing an elaborate panegyric on the city and its inhabitants, and as becoming truly penitent in answer to their prayers, though he had begged those prayers in hypocrisy, in order to make them think well of him, and bestow their bounty upon him. Hareth hearing from travellers a report that he was become very devout and an example of ascetic piety to his own town, goes to visit him there, and finds that such was actually the case. The religious poem which Abou-Zaid recites in the hearing of Hareth is about the best composition in verse throughout the Makamat.

THE MAKAMAH

OF

BASRA[1].

THE WORDS OF HARETH IBN-HAMMAM.

ONE day I was afflicted[2] with a fit of melancholy,
The violence[3] of which distressed me exceedingly,
So that its symptoms became visible in my demeanour;
And having heard that to visit a house of prayer[4]
Has the effect of removing oppressions[5] of the mind,

---

[1] See a note at the beginning of the Mak. of Beni Haraam, pag. 37, concerning the town of Basra on the Tigris. The scene of the Makamah of Holouan is also laid at Basra (see pag. 388). He there calls it 'the place where he first flourished,' and says that he met Abou-Zaid in its public library, a place of great resort.

[2] أشعرت is the first pers. pass. of the fourth conjug. of شعر. It seems to mean, 'I was enveloped (or, 'occupied') by [any mental affliction].' The sense of أشعر 'inhæsit,' 'adhæsit,' 'occupavit,' is cognate to that of the verbal شعار 'interius amiculum corporis;' see pag. 391, note 4.

[3] Literally, 'blazing.'

[4] 'Places of prayer and praise [of God].' ذكر means generally, 'Memoratio quæ animo fit vel ore Dei et divinarum rerum.'

[5] 'Coverings that envelop or obscure.' The word غواشي is used in a good sense in the Mak. of Damascus in the passage, 'Cover me with the curtain of thy grace.' See pag. 186, line 13.

I thought nothing so likely to quench the fire[1] within me,
As to repair straightway to the great mosque[2] of Basra,
Which was at that time frequented[3] by learned sages,
And thronged by those who sought to imbibe[4] instruction;
The flowers of eloquence might be gathered in its courts[5],
And the hum of writing[6] was to be heard throughout it.

I therefore proceeded thither without hesitation[7] or delay;
And no sooner had I stepped on the pavement[8] of the mosque,

---

[1] 'The embers,' *i. e.* of melancholy. Compare pag. 227, note 1.

[2] جامع is 'the great mosque' (cathedral), as distinguished from the مساجد (mezquitas), which were very numerous in Basra. See note 3, pag. 37, and pag. 39, note 3.

[3] Literally, 'frequented as to its cushions;' *i. e.* by professors of learning, because they were seated on couches, while those who listened to their instructions stood around them. مساند is explained by Shareeshi مواضع العلما المتصدرين للاقراء. The principal mosques in Cairo (Al Azhari), Damascus, Baghdad, Koufa, Basra, &c. were formerly a species of Universities in which the learned delivered their lectures not only on religious subjects, but on grammar, rhetoric, &c., and most of the shops in the immediate neighbourhood were those of book-sellers.

[4] 'Much resorted to as to its reservoirs of water' (مشغوة 'ab aquantibus multum aditus et frequentatus.' Gol.); a metaphor expressing that the mosque was crowded by the disciples of the sages sitting there, who sought to *imbibe* their instructions, اراد ازدحام الطلبة على الاشياخ لاخذ العلم as Shareeshi explains this passage.

[5] Literally, 'in its meadows.'

[6] 'The *whir* of pens was heard in all its quarters.' Thus it appears that the great mosque was a place of study as well as of lecturing. Authors often wrote their books there, and copyists were constantly busied in transcription.

[7] 'Without turning aside to any [other] business.'

[8] 'Its pebbles,' *i. e.* 'its tesselated pavement.'

Or obtained a glimpse of its innermost recesses,
Than I saw[1] a man in rags, on a high pedestal of stone,
With countless companies[2] of people gathered round him;
So I hasted towards him, and endeavoured to approach[3] him,
Hoping to obtain from him[4] a remedy for my [disquietude];
And I successively advanced[5] from one position to another,
Without regarding the blows[6] or repulses[6] that I met with,

---

[1] Properly, 'he was seen by me, and I by him.' See pag. 369, note 7.

[2] Literally, 'companies whose numbers could not be counted, and whose infant children were not called.' This last is a very strange phrase employed by the Arabs merely to add emphasis to a statement or assertion. The origin of this use seems to have been that they spoke of any important matter, they said of it, that it was such as would make a mother forget her infant child and not call to it,' and that this phrase afterwards became one of general application, signifying, 'to the utmost,' 'thoroughly,' 'in the very highest degree,' هذا اللفظة صارت مثلا لكل شدّة يستعملها العرب اذا ارادت الغاية فى الخير والشرّ

As instances of this idiom the Scholiast quotes from Al Asmai,

فاقصرتْ عن ذكر الغوانى بتوبةٍ الى الله منّى لا يُنادى وليدها

'I renounced (foreswore) the love of beauty (frequent thinking and talking about women) with *the utmost* repentance toward God.'

And again,

لقد شرعت كفا يزيد بن مَزيد شرائع جودٍ لا يُنادى وليدها

'The hand of Yazeed has made a *thorough* law of liberality.'

[3] Literally, 'I tried to have recourse to him as to a reservoir of water.' See note 4, last page.

[4] 'To find my cure in his company' (chez lui).

[5] Constantly shifting his position in order to get nearer to Abou-Zaid. مركز is properly 'a mathematical centre,' and hence the 'position in space' which any one occupies.

[6] 'Blows on the breast, and blows on the cheeks.'

Till I at last seated myself directly in front of him,
Where I was quite secure from uncertainty about him;
And lo! it was our Shaikh of Seroug, without any doubt,
Or any disguise[1] to conceal his identity;
And at the sight[2] of him my melancholy was removed[3],
And my cares were scattered like a routed army.
And when he saw me[4], and noticed my position,
He said, 'O people of Basra,
May God keep and guard you, and confirm your piety;
How diffused is the sweet odour[5] of your reputation,
How conspicuous are the virtues that distinguish you;
Your country is the most perfect of all lands in purity[6],

[1] Because he had not expected to see Hareth there, whom he supposed to be on a mercantile journey, so that he was not afraid of being recognised as usual.

[2] 'On mutually beholding each other.' See pag. 369, note 7.

[3] Because he expected to hear something from Abou-Zaid that might amuse or instruct him.

[4] Shareeshi here remarks that Abou-Zaid was in awe of Hareth wherever he saw him, because no person was so well aware of his deceitful practices, and had so often exposed them to others; and now that he met him in Hareth's native place Basra, he thought it politic to pronounce a high eulogy upon the town, in order to appease him so far that he might not tell his countrymen what a deceitful person he had hitherto been. Farther on in the Makamah we find him hypocritically begging the prayers of the people, and insinuating that it would be an act of great cruelty if any one acquainted with his past character and conduct should take advantage of that knowledge to injure him by exposing it to others.

[5] Compare Eccles. vii. 1, and a passage in the xivth Makamah (pag. 156, line 4, De Sacy). 'Liberality has a perfume whose odours diffuse themselves, whose fragrance leads to its flower-garden; and I was guided by the exhalations of your perfumes to the shining forth of your bounty.'

[6] This is explained by the fact alluded to below that Basra was built

And the most abundant in natural advantages,
And the widest in extent[1], and most plentiful in pasture[2];
It possesses the truest Keblah[3], and the broadest river[4],
And the largest supply of water and palm-trees;
It is the best of countries in detail and aggregate,
And the gate[5] of Mecca, and opposite[6] to the station of Abraham;
It has been called "one of the two wings[7] of the world,"
And is a town whose foundations were laid in piety[8],

---

under the Mohammedan dynasty, and therefore had never been polluted by any idolatrous worship. See note 8 below.

[1] *i. e.* 'unbroken extent of cultivated land.'

[2] The plain of Basra was watered by the Ailah, which was turned in small channels over the whole of its extent, like the rivers of Damascus. It was reckoned one of the four terrestrial paradises, the rest being the plains of Damascus, Samarcand, and Shiraz.

[3] It was believed that the inhabitants of Basra were more correctly informed with regard to the direction of Mecca from their own town than those of any other place. Consequently their mosques were most correctly placed, and their position in prayer most orthodox. Concerning the Keblah, see Pocock, *Spec. Arab. Hist.* pag. 180.

[4] Because the conflux of the Euphrates and Tigris is a little above Basra.

[5] Because there was no town on the direct route from Basra to Mecca, so that it might be called the entrance to the Hedgaz.

[6] Literally, 'opposite to the gate [of the Kaaba] and the station [of Abraham].' See pag. 412, note 8.

[7] This was a remark made by an Arabian author of some repute, whose geographical knowledge was extremely limited. He pronounced the shape of the world to be like that of a bird, the Arabian peninsula representing its body, and Egypt and the district of Basra its two wings.

[8] Because Basra was not built in times of heathenism, but by command of the pious Khaliph Omar, A. H. 15. See note at the beginning of the Mak. of Beni-Haraam, pag. 37.

That was never defiled by the building of fire-temples[1],
Wherein the worship[2] of idols was never practised,
On whose soil adoration has been offered to none but God,
Whose places of assembly[3] are peculiarly thronged,
Whose houses of prayer are most of all frequented,
Whose schools of learning are most widely celebrated,
Whose shrines[4] are constantly visited by pilgrims,
Whose vestiges and remains[5] are venerated by all,
And whose boundaries are most clearly defined[6];
Wherein the ships and the camels meet[7] together,
The fishes[8] of the sea and the beasts[8] of the land,

[1] All the more ancient towns in Irak were captured by the Arabs from the Persians, and had therefore been the scenes of their idolatrous fire-worship, which was held in great abhorrence by Moslemin. See Pocock, *Spec. Arab. Hist.*, pag. 151.

[2] Literally, 'walking in procession round their shrines,' like that which is practised round the Kaaba to this day.

[3] مجلس 'locus ubi homines adsunt,' 'consessus'. Gol.

[4] *i. e.* the tombs of Moslem saints, companions of the prophet, and champions of Islam, many of whom were buried in the environs of Basra.

[5] Literally, 'traces.' A great part of Basra had fallen to decay in consequence of the great increase of the city of Baghdad, which drew off much of its population. See pag. 460, note 1.

[6] *i. e.* though much of the town was in ruins (as is the case with Ispahan, Delhi, and many great oriental cities), still its former extent and magnificence was clearly marked by those remains.

[7] These circumstances are mentioned in order to shew that Basra united the various advantages peculiar to an inland and to a maritime position.

[8] Literally, 'the whales and the lizards [meet];' The former never quit the water, and the latter never quit the land; on which account they are proverbial among the Arabs for irreconcileable separation. See pag. 132, note 1, on the passage 'as far as the lizard is separated from the whale.' Compare also Makamah xxxviii. (pag. 492, line 1, De Sacy),

The seaman and the drover[1], the fisherman and the ploughman,
The harpooner and the lancer, the herdsman and the swimmer;
Whose river displays the phenomenon[2] of the ebb and flow,
That make its waters alternately fail and abound;
And to you, its inhabitants, belong peculiar excellencies,
Which no two men disagree about, and no enemy denies.
You[3] are the most obedient and grateful of the king's subjects;
Your religious worthies[4] are the most devout[5] of mankind,
And the most truly excellent in actual practice;
Your learned men[6] are the sages of all time,
And the authorities referred to by every age;

الحمد والبخل لم يقض اجتماعهما حتى لقد خيل ذا ضبّاً وذا حوتا

'No union can be effected between praise and sordid parsimony,
'So that the one may be accounted a lizard and the other a whale.'

At the beginning of the xxixth Makamah, (pag. 352, line 3, De Sacy) Hareth speaks of himself as arriving in a place where he had not a single acquaintance, and says that he found himself there كالحوت بالبيداء 'like a whale in the open desert.' Conf. Psal. cii. 6, 7. In Juvenal, *Sat.* III. 231, the lizard is spoken of as an exclusively land-animal,

'Est aliquid Unius sese dominum fecisse lacertæ;'

where it seems that the word 'lacerta' metonymically expresses 'a piece of ground sufficient for the maintenance of a single lizard.'

[1] 'The driver of camels,' whose occupation confines him to the land.

[2] 'Prodigy' or 'sign.' The tide of the Indian ocean affects the river as far as Basra. The Arabs were astonished thus to see the same phenomenon in fresh water as in salt.

[3] Literally, 'your community is the most obedient of subjects to a sultan, and most grateful for benefits received from him.'

[4] or, 'ascetics.' [5] or, 'continent and abstinent.'

[6] The Scholiast says that allusion is here made to Abou-Obeidah the grammarian.

One[1] of you devised and laid down the rules of grammar,
And another[2] originated and invented the rhythm of poetry;
Nor is there a single subject of reasonable pride,
But the largest grasp[3] and the noblest lot[4] therein
Always belongs to you, as you well merit and deserve.

You were the first to imitate the ceremonies[5] of Arafat,
And to institute the matutinal customs[6] of the sacred month;
And you have also more Muezzins[7] than any other city,
And those the most correct in their rules of worship;

---

[1] Zaalem Abou'l Asoud Al Doulah. It has already been stated, that Basra was famous as a school of Grammar, and in that respect rivalled Koufa. In grammatical questions the opposing authorities quoted are generally the 'Basriyans' and the 'Koufiyans.'

[2] Khaleel Ibn-Ahmed. [3] 'Literally, the longest hand.'

[4] *i. e.* 'the seventh arrow in casting lots with arrows,' a method of gambling practised among the early Arabs; see pag. 203. A similar metaphor occurs in Æsch. *Agam.* line 33,

τὰ δεσποτῶν γὰρ εὖ πεσόντα θήσομαι,
τρὶς ἓξ βαλούσης τῆσδέ μοι φρυκτωρίας.

[5] On the great day of the ceremonies of Mecca, when the pilgrims congregate and pray on Mount Arafat, before the feast of sacrifices (see pag. 417, note 4.), Moslemin in towns remote from Mecca were wont to perform similar ceremonies on a smaller scale, marching outside their gates in procession, and congregating in the mosques for prayer and praise, &c., which was called التعريف 'the imitation of the ceremonies of Arafat.' The first who did so were the people of Basra, at the instigation of Ibn-Abbas, the cousin of Mohammed (concerning whom see pag. 241, note 6).

[6] The inhabitants of Basra set the example of holding a market for the supply of food every day in the month Ramadan before daybreak, in which the needy might come and eat what they pleased, on begging for it.

[7] Those who proclaim the five times of daily prayer from the mosque, either from a minaret مآذن or from a pedestal by the door. See pag. 271, note 7.

And when your chambers are still, and the weary in repose[1],
A voice of praise resounds[2] from your minarets,
Which rouses the sleeper, and cheers the wakeful;
And whenever the smiling morn appears,
And her light bursts forth in summer or winter[3],
Your Muezzins summon to prayer at early dawn,
With a sound[4] like the murmur of the wind on the sea;
And in respect thereof your fame has gone abroad,
And the prophet himself foretold, declaring expressly
That "the noise of your Muezzins at the dawn of day
Should be like the hum of bees[5] in the wilderness:"
Then honour to you in this announcement of the Chosen[6] One;

---

[1] Literally, 'when the sleeper sleeps.'

[2] 'There is heard among you a recitation of praise to God, which rouses the sleeper, &c.' During the month Ramadan, the muezzins recite long prayers, and praises, and passages of the Koran, from the minarets, in a loud sonorous chant, at the three times of nightly prayer, viz. nightfall (العشى), midnight, and daybreak السحر. Where there are many mosques the din of this recitation (تذكار) is very loud, and disturbs the repose of the inhabitants.

[3] 'Cold or heat.'

[4] Literally, 'your summoners to prayer at the dawn of each day produce a murmur like the murmur of the wind on the seas.' The Scholiast quotes many testimonies to the pious exertions of the muezzins of Basra to make themselves heard, and even to overpower with their voices the noise of heavy rain.

[5] It seems that Mohammed declared that in future times his sect should be so numerous, that 'the sound of the recitations of the Koran should be like the hum of bees,' and that Omar chose to encourage the inhabitants of his newly-founded town to believe that the declaration referred to them in an especial manner.

[6] 'Moustapha,' a title of Mohammed.

And blest is your city, even though it has been demolished[1],
And though only the extreme border of it remains.'

Then he checked his tongue, and restrained his eloquence,
So that the eyes[2] of the people were directed upon him,
And he was even suspected of inability to proceed;
But after heaving a sigh like one dragged to punishment[3],
Or one on whom a lion's claws have been infixed,
He exclaimed, 'As for you, O people of Basra,
You are all[4], as I have declared, noble and illustrious,
And distinguished alike by knowledge and by munificence—
But as for me, if any one[5] of you knows my character,
I [freely confess that I] am such [as he knows me to be],
(And it would be base[6] to use that knowledge to injure me);
But if any one here is uncertain[7] in his knowledge of me,
I will now give him a true account of my qualities—
I have journeyed in Neged[8] and Tehama[8], in Yemen[8] and Syria[8],
And have traversed desert and sea, by night and by day;

---

[1] See pag. 456, note 5. It does not appear that the ravages of the Tartars had extended into Irak in the time of Hariri.

[2] Literally, 'he was gazed at by the eyes [of the people]' in their astonishment at his pausing so abruptly in his harangue after so eloquent a commencement. In the meantime he was considering what he should say with respect to himself, seeing that Hareth was present, who could, if he thought proper, expose his duplicity to the people.

[3] Properly, 'capital punishment,' 'the exaction of life for life.'

[4] 'There is not one among you but is noble and distinguished.'

[5] Alluding to Hareth.

[6] Literally, 'the basest of acquaintances is he who injures you [by his acquaintance].' This clause being preceded by Wav may be regarded as in parenthesis; see pag. 220, note 8.

[7] 'Whose knowledge of me is not well established.'

[8] Hariri employs a distinct verb to express the act of visiting each of these countries. The two former are districts of Arabia Petræa.

I was reared at Seroug, and was trained on the saddle;
And oft have entered the straitened[1] and opened the closed,
And encountered the hostile[2], and conciliated the obstinate[3],
And curbed the most restive, and quelled the most haughty[4],
And melted the hardest, and softened the most obdurate[5].

Ask the East and the West, the high and the low,
Ask each company and assembly, each tribe and troop[6],
Or seek a plain account of me from those who report news,
From those who are wont to recite in[7] evening colloquies,
From the guides[8] of caravans, and from skilful diviners[9],
That you may know how many a ravine I have traversed[10],
How often I have overcome obstacles[11], and braved fatal perils,
And fought fights, and deluded the most sagacious,
And devised original schemes, and seized opportunities,

---

[1] Here Abou-Zaid metaphorically describes the feats of eloquence whereby he had deluded and cajoled the most intractable persons to accede to his wishes, and relieve his necessities. Compare pag. 88, note 7, and pag. 192, note 2.

[2] or, 'engaged in scenes of conflict.'

[3] or, 'made gentle untoward dispositions.'

[4] Literally, 'depressed nostrils to the dust,' (*i.e.* those who hold their noses high in pride). Compare the phrase גְּבַהּ אַף Psal. x. 4.

[5] 'Hard rocks,' *i.e.* 'the stony-hearted.'

[6] 'Squadrons of horsemen.'

[7] or, 'those who repeat evening conversations,' *i.e.* 'relate what has been said therein.'

[8] 'camel-drivers.'

[9] All these persons having had experience of Abou-Zaid's powers of eloquence and artifice.

[10] Compare pag. 192.

[11] Literally, 'How often I have rent veils,' *i.e.* 'broken through whatever intervened between myself and the accomplishment of my purposes.'

And made lions my prey[1], and cast down the lofty[2];
How often I have elicited the hidden[3] by my magic,
And charmed rocks[4] so that they clave asunder,
While I lured forth their sweet waters by subtilty!
But all this[5] was when I was as yet like a green bough,
When my flowing locks were raven-black,
And the garment[6] of manhood was new upon me.
But now my skin is withered, and my stature bowed,
And the dark night of my locks bespangled with white[7],
And nothing remains but regret (if that be of any avail),
And to strive to repair the rent[8] that has grown wide.

Now I have been informed by the most authentic accounts[9]
And the reports most worthy to be relied on,
That God directs his regard[10] upon you every day,

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[1] Compare pag. 88, note 7; and pag. 438, note 3, on the passage, 'Advance boldly even to face a lion.'

[2] 'How many a soaring thing have I left abject.'

[3] *i. e.* 'money from the purses of men by my eloquence.'

[4] Compare 'Think it not impossible that the hardest rock should yield water,' *i. e.* 'that the most unimpressible may be influenced by thy entreaties to bestow his bounty upon thee,' pag. 442.

[5] Literally, 'all that I have described took place when my bough was fresh and green,' *i. e.* in my youth. Compare 'the place where my bough first sprouted,' *i. e.* 'where I grew up,' pag. 395.

[6] Compare 'I stalked proudly in the garment of manhood, pag. 329.'

[7] 'Has turned light.' See pag. 374, note 9.

[8] *i. e.* 'my failings and imperfections.' 'Repair rent actions,' &c. Compare pag. 262, note 2.

[9] 'Well-supported records,' (or 'traces').

[10] This is an allusion to a prophecy attributed to the prophet in accordance with one already quoted (pag. 459), viz. 'that God has two looks

And that whereas the weapons of other men are of iron,
Your weapons are only those of supplication.
So I repaired to you, urging my camel to the utmost[1],
And hasting[2] from station to station, till I stood among you;
Nor do I pretend to have acquired a claim[3] upon you thereby,
Since I came here simply for the sake of my own[4] welfare,
And have toiled only to secure my own tranquillity;
And I ask not your bounty, but solicit your prayers,
And crave not your wealth, but desire you intercessions;
And I pray God to guide me aright to repentance[5],

---

every day (ان لله تعالى فى كل يوم لحظتين), one on all the inhabitants of the East and the West, and one on the inhabitants of Basra.'

[1] See pag. 177, note 1.

[2] Literally, 'folding up (*i. e.* 'rapidly traversing') the stages of the journey.' The Arabs frequently speak of one who moves rapidly as '*folding up* the distance over which he passes.' Compare the first line of the Aiyah of Ibn-Fared, 'The camel-driver who folds up the open plain,'

سائق الاظعان يطوى البيد طى

[3] Conf. Æsch. *Prom. V.* 454,

λέξω δὲ, μέμψιν οὔτιν' ἀνθρώποις ἔχων,
ἀλλ' ὧν δέδωκ' εὔνοιαν ἐξηγούμενος.

where the word μέμψις is perhaps analogous to the Arabic منّ which properly means 'exprobratio benefacti.' However منّ may also simply mean 'a benefit,' 'reward;' in which case the above clause must be rendered, 'nor is any reward due thereby to me from you,' or, 'nor is any obligation to me laid upon you thereby,' (*i. e.* by my having made such efforts to come among you). The prepositions على and ل have occurred in the same sense before; pag. 34, note 4, and pag. 294, note 4.

[4] 'I did not journey [hither] except for my own interest.'

[5] or, 'amendment [of life].'

And to preparation for my final return[1] to Him;
For He is exalted in attributes, and answers prayers,
And accepts the repentance of his servants, and pardons sin.

I ask God's forgiveness for the offences wherein I have transgressed and rebelled;
For how often have I plunged into the sea of error in ignorance, and walked early and late in the paths of delusion!
How often have I obeyed my evil propensity[2], and been led astray by it, and been crafty, and treacherous, and deceitful;
How often have I rejected the curb of restraint, and run on impetuous[3] and unhesitating to acts of rebellion!
How often in my career[4] have I arrived at heinous sins, nor ceased from them [when I had begun them]!
Then would that I had been forgotten [in the grave] long before, that I might not have perpetrated[5] such iniquities!
For death is better for the guilty than proceeding in the course that I proceeded in.

But hear, O Lord, a contrite sinner's prayer,
And free forgiveness[6] of his guilt bestow;
For 'tis thy gracious attribute to spare,
And mercy toward the penitent to show.'

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[1] See pag. 80, note 4, and pag. 160, note 1.

[2] *i.e.* 'my natural inclination to practise deception.'

[3] Literally, 'running onwards to disobediences, without checking myself in my career.'

[4] 'My advancing boldly.' Compare pag. 201, note 6, and pag. 202.

[5] Literally, 'not have gathered what I gathered,' *i.e.* 'the guilt that I accumulated.'

[6] 'O Lord, be gracious to me though I rebelled; for thou art he to whom grace peculiarly belongs;' (see pag. 363, note 3), or, 'thou art the lord and master of mercy.'

So the people began to assist him with their prayers,
While he turned his face towards heaven,
Until his eyelids were suffused with tears,
And his strong agitation was visible to all;
But presently he exclaimed, 'God is most great!
The sign[1] of the answering of your prayer has appeared,
And all uncertainty[2] of its acceptance is now removed:
May you therefore be rewarded, O inhabitants of Basra,
As those deserve who guide others out of perplexity!'

Then all the people expressed sympathy[3] with his joy,
And freely bestowed upon him of what they had at hand[4].
So he gladly accepted the benefit of their bounty,
And began to launch forth[5] in grateful praise of them;
And then he came down from the stone pedestal,
And proceeded towards the brink of the river of Basra;
But I followed him behind, till we were quite alone[6]
And secure from scrutiny or observation; and then I said,
'Thou hast certainly performed to admiration[7] this time;
But what is thy real intention about repentance?'
He replied, 'By Him who knows secrets and pardons sins,
I swear that my case is truly a marvellous one,

---

[1] *i.e.* 'the agitation and penitence with which he had been affected.'

[2] Literally, 'the veil of uncertainty is removed [from the acceptance of your prayer.]'

[3] 'There was not one among the people but rejoiced with his joy.'

[4] 'Whatever was easy to them,' *i.e.* 'ready to hand.'

[5] هرف is here equivalent to اطنب 'sublimi stylo sermonis usus est.'

[6] 'To where we were by ourselves.'

[7] Abou-Zaid having succeeded, as usual, in obtaining the bounty of his hearers, Hareth concludes that he was still insincere, and that all his professions of penitence were false.

And the prayer of thy countrymen is certainly answered.'
I replied, 'Give me further explanation of thy meaning,
So may God grant thee yet more of his grace!'
He answered, 'I began[1] by acting the part of a hypocrite,
And ended by changing into a contrite penitent;
Happy then is he to whom their hearts incline favourably!
And woe to him who is the object of their malediction[2]!'

Then he bade me farewell, and departed,
And left me in restless uncertainty[3] respecting him;
For I ceased not to feel an anxious concern about him,
And to be intent on examining the truth of his statement,
Although whenever I sought any passing news of him
From wayfarers or travellers in foreign countries,
I was like one trying to converse with dumb animals,
Or apostrophizing a senseless mass of rock;
Until, after long expectation and extreme anxiety[4],
I met some travellers on their return from a journey,
And said to them, 'Are there any tidings from abroad?'
They replied, 'We have tidings stranger than a phœnix[5],

---

[1] 'I swear by thy father that I stood among them in the position of a suspected (or 'scandalous') hypocrite.'

[2] 'Whom they have begun to execrate.' باتوا is here equivalent to كانوا.

[3] Literally, 'deposited restlessness in me.' See page 227, note 1.

[4] 'After waiting an age, and reaching a great height of distress' (at not hearing of him).

[5] The fabulous bird عنقا was probably so called because it was usually represented with a long neck like a vulture. When any thing is talked of, but not to be found, the Arabs say that this bird has flown away with it. Compare the following passage of Abou-Nowas,

And more marvellous than the long-sightedness of Zerkaa[1],
So I requested them to explain their statement,
And to impart to me the knowledge[2] that they had gained;
When they told me 'that they had halted in their journey

وما خبره الّا كعنقآ مغرب تصوّر فى بسط الملوك وفى المثل
تحدّث عنها الناس من غير رؤية

'There are no tidings of him but such as are like the phœnix,
'Which is represented on royal carpets, and in the proverb,
'Which people are told about, without ever seeing it.'

And Al Komait speaks of a person who possest

محاسن من دين ودنيا كانّها بها حلقت بالامس عنقآ مغرب

'Excellent qualities both religious and worldly,
'Such as if the phœnix of the West had lately flown away with them,' *i. e.* such as may be described, but will never be seen again.

Another poet says in praise of a generous person,

اذا ما ابن عبد الله خلّى مكانه وقد حلقت بالجود عنقآ مغرب

'If the place of Ibn Abdallah were empty,
'The phœnix of the West would have flown away with munificence;' *i. e.* munificence might be talked about, but would be seen no more.'

[1] A woman, native of Yemana, who was said to be able to see to the distance of three day's journey, and to give her countrymen warning of the approach of invaders. Motanebbi says,

وابصر من زرقآ جوّ لانّنى اذا نظرت عيناى ساواهما علمى

'More sharp-sighted than Zerkaa of Yemana (anciently called جوّ),
'Because, whenever my eyes look, my perception keeps pace with them.' *i. e.* 'I can descry whatever I turn my eyes towards, however remote.'

[2] Literally, 'that they would mete to me of what they had had meted to them.' See pag. 381, note 10, where the same word كيل occurs.

At the town of Seroug, after the Greeks[1] had left it,
And that they had seen there its famous native Abou-Zaid,
And that he was now dressed in serge [like an ascetic],
And leading the devotions of the people[2] [like an Imaum],
And was already become celebrated for his sanctity[3].'
I replied, 'Do you really mean the eminent author of Makamat?'
'Yes,' they answered, 'and now equally eminent for his virtues[4].'
Whereupon I was moved by an impulse of esteem[5] for him,
And perceived that it was an opportunity not to be lost;
So I set out with full determination[6] to visit him,
And journeyed towards him with the speed of earnestness,
Till I reached his house of prayer, the scene of his devotions,
When lo! he had renounced the company of his associates,
And was standing upright in his oratory[7],
Attired in a cloak held together with thorns[8],
And a tunic fastened about him[9] with a cord;

[1] See pag. 54, note 2. The word علج is constantly applied to the enemies of Islam; (probably in its sense 'a wild ass'), as a term of abuse. It also means 'a religious proselyte,' ('renegade'?). Its use by Moslemin corresponds to that of the word 'Paynim' by old English authors.

[2] 'The rows of people' in a mosque. See pag. 232, note 2, and pag. 236, note 4.

[3] or, 'as an ascetic.'

[4] or, 'miraculous excellencies,' 'graces of religion.'

[5] Literally, 'affection towards him instigated me.'

[6] 'I journeyed after the manner of one fully prepared.'

[7] محراب is the principal place in a mosque where the Imaum stands, with his face towards Mecca, and leads the devotions of the congregation. See pag. 44, note 2.

[8] *i. e.* mended in the most inartistic manner. The word مخلول is derived from خلّ 'aciculâ transfixam connexuit vestem.' Gôl.

[9] or simply, 'a patched tunic,' the rags which he had formerly worn

And I was struck with awe in his presence,
Like one who has suddenly broken in upon a lion,
On finding that his features bore the traces of devotion.
And when he had finished his prayers[1] and praises,
He saluted me by holding up his forefinger[2] to me,
Without uttering the least whisper of conversation,
Or asking a single question about the past or the present;
And then proceeded to resume his devotional occupations[3],
And left me marvelling at his zealous assiduity,
And envying the lot of those whom God leads aright;
While he continued in adoration and self-abasement,
With bowings, and prostrations, and humiliation, and contrition,
Till he had completed the performance of the five prayers[4],
And it was now the eve[5] of the following day;
Whereupon he departed with me to his dwelling,
And imparted to me of his bread and of his oil;
And after that he rose to go to his private oratory,
And remained there alone in converse with his Lord;
Until the time when the dawn appeared,

---

to excite commiseration having been repaired; or, perhaps, he wore such clothes as a mark of asceticism.

[1] Properly, 'his supererogatory prayers;' for such are the thanksgivings which devout Moslemin repeat in addition to their obligatory prayers.

[2] This is the sign by which Moslemin usually indicate to one likely to interrupt them, that they are engaged in prayer.

[3] The Scholiast says that the occupation of Abou-Zaid here spoken of was the nightly recitation of certain portions of the Koran, and that اوراد is often used metaphorically in that sense.

[4] See pag. 299, note 1.

[5] Literally, 'the day was become yesterday,' *i. e.* 'that day was quite past.'

And a keeper of vigils could claim his reward;
And then he concluded his wakeful prayers with praises[1],
And afterwards reclined at full length to repose himself,
And began to chaunt[2] these lines in a distinct voice.

'No more permit[3] thy thoughts on home to dwell,
Or scenes of cherished recollection sweet[4],
And each to whom thou badest fond farewell
Forgotten leave as never more to meet.

Remember only all the darkling stains[5]
On memory's page by thee recorded deep,
Review the ceaseless crime thy life contains,
One tissue foul of hardened vice, and weep.

For vain delights repentance thou hast spurned,
By nightly revels infamy defied[6],
At wanton pleasure's call from virtue turned,
Provoked thy Lord to wrath, thy faith belied;

[1] See note 1, pag. 469.

[2] 'To recite them with a constant repetition of the same cadence.'

[3] Abou-Zaid is supposed in this poem to be addressing his own soul with an exhortation to renounce all worldly associations, and practise amendment and sincere repentance.

[4] 'Abodes [the comforts of] which are known by experience.'

[5] Literally, 'bewail the past time, wherein thou hast blackened the pages (of the recording angel's book), and continued to persist in what is base and scandalous.'

[6] 'How many a night hast thou filled with sin which thou committedst in thy chamber and thy resting-place, in order to indulge some propensity! how often hast thou encouraged thy own steps in infamy which thou hast contracted! how often hast thou renounced repentance (amendment)

Ingratitude[1] for all His goodness wrought,
His sure but long-delaying vengeance braved,
His holy precepts boldly set at nought,
His love and service feigned, with heart depraved.

And wilt thou still persist in error's way[2],
And break by foul deceit that sacred law
Which God in mercy calls thee to obey,
Which duty bids thee keep without a flaw?

O haste the garb of deep remorse[3] to wear!
Let contrite tears thy penitence display,
Lest guilt's dread punishment thy steps ensnare,
Or some disastrous fall thy course delay.

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for wanton sport and gaiety, and how often hast thou provoked the Lord of the high heavens, nor regarded Him, and been false in thy pretensions [to serve Him]!'

[1] 'How often hast thou been ungrateful for his beneficence, and thought thyself secure from his unseen vengeance! How often hast thou rejected his commands like rent sandals! (as utterly of nought).' See pag. 380, note 7, for the metaphorical use of the word حذو.

[2] 'How often hast thou pursued a career of wanton pleasure, and deliberately spoken lies, without observing what is most obligatory in his covenant which should be conformed with!' (The translator has slightly varied the construction of this passage.)

[3] 'Then put on the garb of repentance, and shed a flood of tears of anguish (literally 'blood'), before the slipping of thy foot, and before a disaster happen to thee, which would cast thee down.' Concerning 'tears of blood,' see pag. 159, note 2, and pag. 257, note 3. The word شعار 'garb,' occurs in the Makamah of Holouan, pag. 391, line 4, where see the note.

With humble mien confess thy sins[1], and fly
For timely refuge to thy gracious God;
Thy passions curb, thy appetites deny,
And quit the paths thy erring feet have trod.

To turn from vice, that else thy weal will cost,
How long wilt thou forget[2], how long delay,
Till youth and manhood's precious prime be lost,
In baneful follies squandered all away?

Lo! on thy head the hoary signs[3] of age
With sable locks of early manhood blend
In lines that, once imprinted on the page
Of life, announce its swift-approaching end.

Leave then thy covetous pursuits, my soul[4],
Intent thy safety only to ensure,

[1] 'And humble thyself like one who confesses [his sin], (*i. e.* humble thyself in confession), and take refuge like one who feels his guilt; and resist thy propensities, and turn from them as one who renounces them.'

[2] 'How long (see pag. 77, note 5) wilt thou be forgetful and procrastinate, whilst the greatest part of thy life is wasted in what only injures its possessor, and thou desistest not therefrom?'

[3] 'Dost thou not perceive that the hoariness encroaches (mixes itself) and makes lines on thy head? And yet he among whose locks the mixture of white and black has appeared, has his decease [as it were] already announced;' *i. e.* it is as though 'the mourners already went about the streets' bewailing him. Hariri seems to have borrowed the phrase 'hoariness draws lines on the head' from Abou-Temam, who has nearly the same words, viz. غدا الشيب مختطّا بفودى خطّة. Compare some passages quoted at pag. 80, and pag. 155.

[4] 'My poor soul (see pag. 378, note 3) be earnest (covetous) after seek-

Thy service cleanse from every motive foul,
Hold wisdom fast, and keep thy faith secure.

Deceive thyself no more[1]; but, ere too late,
Be warned by those who pass from earth away;
And trembling mark the sudden stroke of fate,
And virtue's call, while yet thou may'st, obey.

Think on the grave[2] that soon thy course will end,
That dreary lodging in a trackless waste,
That lonely mansion whither all men tend,
To whose dread bourn unnumbered pilgrims haste.

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ing salvation (*i. e.* be not covetous of anything else); and be obedient and sincere, and listen to advice and keep it!' وبيك is an expression of affectionate concern.

[1] 'And take warning by those who have passed away and perished from among the generations; and be in dread of the sudden surprise of fate, and beware of being deceived, and walk in the path of rectitude.'

[2] 'And remember the near approach of death, for certainly thy abode will presently be at the bottom of the dismal grave; Ah! that house of corruption! that empty lodging-place in a wilderness! which is the resort of travellers, both of him who comes first, and of the next to him, who follows close after him.' السفر is equivalent to المسافرون (see pag. 177, in note 5). Shareeshi says that الالى is put by metathesis for الاول and that الالى واللاحق means 'the first, and each who follows after him.'

Compare Dryden:

'Like pilgrims to the appointed place we tend,
'Life is an inn, and death the journey's end.

And,

Κάτθανον· ἀλλὰ μένω σε· μενεῖς δέ τε καὶ σύ τιν' ἄλλον·
Πάντας ὁμῶς θνητοὺς εἰς ἀΐδης δέχεται. *Anthol.*

And Hor. II. 3, 25:

'Omnes eodem cogimur,' &c.

There each imprisoned solitary guest[1],
Consigned to narrow precincts of the tomb,
How vast soe'er the space he once possest,
In cell two paces long has ample room.

There every child of man, the mean, the great[2],
The simple, and the wise, alike must stay;
The needy wretch opprest by adverse fate,
The mighty prince whom fairest realms obey:

[1] 'A dwelling in which whoever is placed (though before he possessed wide space and room), a measure of three cubits is seen to hold and contain him.' Compare several passages of a similar import, quoted at pag. 259, and Prof. Lee's Comment. on Job, pag. 200.

[2] 'There is no difference whether he who arrives there be a clever person or stupid, whether he be utterly destitute, or possess a kingdom like that of Tobaa (king of Yemen).' See pag. 71, note 6, concerning Tobaa, the name of the ancient kings of Arabia Felix.

Compare Job iii. 13, 'Now should I have been at rest with kings and counsellors of the earth,' &c. 'The small and great are there.' See also Isaiah, ch. xiv.

The following lines of Arab poets are to the same purpose:

والموت انصف حين عدل قسمه بين الخليفة والفقير البائس

'Death is equitable, since his lot equalizes the Khaliph and the poor destitute.'

كل ملك نال زخرفها حسبه ممّا حوى كفن

'Every king, who has had the grandeurs of the world bestowed upon him,
'Must at last content himself with a coffin instead of all that he has amassed.'

Conf. Horat.:

'Pallida mors æquo pulsat pede pauperum tabernas,
'Regumque turres.'

Some ancient kings of Yemen seem to have been conquerors and to

And last the Grand Review[1] to doom shall call
The gathered world, the timid and the bold,
There learners[2] must appear, and teachers[2] all,
The sheep alike, and those who kept the fold.

What bliss[3] will then attend the faithful band!
What rich reward the penitent will find,
When fearless in the dreadful hour they stand,
Their hopes attained, their perils left behind!

But ah! what woes[4] await the sons of pride,
Who, madly bent to gain their base desires,
In quest of wealth or pleasure kindle wide
The blaze of discord's devastating fires.

---

have enlarged their dominions so as to have become proverbial for great power. Ibn Al Mokaffah (a most incredible historian already referred to, pag. 430, note 1), says that the first king named Tobaa extended his conquests to Samarcand, and made war on the Chinese.

[1] 'And afterwards will be the Grand Review, which will congregate the timid and the bold, the teacher and the pupil, the shepherd and the sheep whom he tended.' Concerning العرض a name for 'the Last Judgment,' see pag. 258, note 3.

[2] Literally, 'those who take the lead, and those who follow their example.'

[3] 'O how great will then be the bliss of the pious, and the gain of the mortal who shall be safe from the peril of the dread Account (or 'failure' in it), and the terrors of the awful day!'

[4] 'Ah! the calamity of him who has committed wrong and transgression and iniquity, and kindled the flames of discord for the sake of worldly provision or enjoyment!' مطعم او مطمع may be rendered 'res edibilis aut concupiscibilis.'

O Thou[1] to whom in humble faith we call,
Behold a wretch whose fears are ever rife,
Who trembling mourns for many a grievous fall,
For all the guilt that fills a misspent life.

O spare a suppliant slave[2] by sin opprest,
Regard in mercy his repentant tear,
For Thou of all the merciful art Best,
And swift the prayer of penitence to hear.'

He continued reciting these verses in a subdued voice,
And intermingling them with groans and sighs,
Till I wept in sympathy with the tears he shed[3],
As I used formerly to weep for his sinfulness.
Then he went forth again to his house of worship,
Sanctified as he was by the lustration[4] of his vigil;
Whereupon I followed him, and performed my prayers,
In company with others, whose devotions he conducted[5];

[1] Here there is an abrupt transition; Abou-Zaid suddenly turns from apostrophizing his own soul to implore the acceptance of his penitence for the deception that he had practised all his life. He says, 'O Thou who art the object of trust, my fears have increased on account of the errors that I have committed in my ill-spent life!'

[2] 'Then pardon a guilty slave, and pity his descending tears; for Thou art the best of the merciful, and the most excellent of those who accept prayer.'

[3] Literally, 'the tears of his two eyes.'

[4] *i. e.* 'it was not necessary for him to perform the ablutions before he commenced his morning prayers, because he was already purified by his nightly vigils and prayers, and had not contracted any fresh pollution after them.'

[5] Literally, 'those who performed their prayers *behind* him,' as the congregation of a mosque behind the Imaum, who *leads* their devotions.

And when the congregation separated and dispersed[1] themselves,
He cast his conduct into the mould[2] of the preceding day,
And began again to read in a low murmuring tone,
While ever and anon[3] he mourned like a bereaved mother,
And wept more than Jacob[4] when he lost his son.
So I felt sure that he had become a solitary hermit[5],
And that his soul was imbued with the love of seclusion:
I therefore formed in my mind a determination on departure,
And on leaving him to be all alone in that state;
But it seemed as though he conjectured my intentions,
Or had a revelation of what I had sought to conceal,
For he sighed deeply[6], and then quoted from the Koran,
'If thou form a purpose, let it be with trust in God.'
I was thus convinced[7] of the truth of what we are taught

[1] The phrase شغر بغر seems to be equivalent to the English 'helter skelter.'

[2] Literally, 'he moulded his to-day in the mould of his yesterday;' *i.e.* he commenced a similar routine of devotions. The duties connected with the five daily prayers obligatory on Moslemin, if fully performed, would occupy nearly the whole of their time, so that many ascetic devotees in the middle age of Islam made them their sole employment, filling up the intervals with recitation of the Koran. Concerning 'the five daily prayers,' see note, pag. 299, and pag. 310.

[3] فى ضمن ذلك 'in the mean time,' or 'at intervals thereof.'

[4] 'To such a degree as Jacob did not weep.' Compare 'Jacobean sorrows,' pag. 280, line 2, and Prof. Lee on Job, pag. 199, line 4. A similar idiomatic phrase occurs in page 252, note 5, viz. 'You are pleased by a funeral and *are not pleased* by a dance!' *i.e.* 'you are *more* pleased by a funeral *than* a dance!'

[5] 'So that I perceived that he was joined to the hermits.'

[6] Compare Mak. of Sanaa, pag. 87, line 5. Shareeshi says that الأواه is 'one who (from grief) utters the exclamation أواه "Oah."'

[7] Literally, 'then I put my seal to the truth of those who have im-

By those who have transmitted to us our traditions,
And was assured that 'among those who profess our faith,
There are some who have direct communications[1] from God.'
Then I approached him to take leave[2] of him, and said,
'Give me thy parting charge, O pious servant[3] of God;'
And he replied, '"Keep death always in thy view[4];"
'And this must be the final parting between us.'
So I bade him farewell, while tears fell from my eyes[5],
And sighs ascended from my very bosom[6].

Such was the last occasion[7] of my meeting with him.

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parted traditions to us.' A Scholiast says that this refers to 'those who had told Hareth that Abou-Zaid was now an ascetic;' but it is more probable that it has reference to the following clause, and means 'those whose opinion is important in matters of tradition,' such as the notion that 'some pious Moslemin are endowed with a species of inspiration which enables them to read the thoughts and intentions of others.'

[1] There was a tradition that the Prophet had expressed himself to this effect, 'In every sect there are those who have communications [from God] (المحدثين), and if there is one such in my sect, it is Omar.' Moslemin call their own sect الأمة *par excellence*.

[2] Literally, 'I approached him after the manner of one about to shake hands [at parting].'

[3] See pag. 298, note 3.

[4] 'Make death the *aim* of thy eye.' 'Vive memor lethi.' Persius.

[5] مآقى 'the corners of the eyes.'

[6] تراقى is properly 'clavicula supremi pectoris' (collar-bone?).

[7] 'The seal (*i. e.* conclusion) of my meeting [him].'

AN APPENDIX,

Containing an epitome of the rest of the Makamat, with the reasons which have induced the Editor to abandon the attempt to translate them in the same style as the preceding.

*** *Each Makamah is indicated by the place which it occupies in the great edition of De Sacy.*

APPENDIX.

THE VIIIth MAKAMAH, quoted in pag. 96, 447 of this Volume.

IN the Makamah which stands eighth in the edition of De Sacy, an old and a young man apply for justice to the Kadi of Maarah. The former states that he had lent a needle to the other, and that the latter had broken it, and that the compensation which he had made him was not equal to it in value. He describes the needle under the metaphor of an elegant and beautiful female slave, whose services he had lent to the other, and who had been shamefully abused by him. The young man then states his case, confessing the truth of the charge laid against him, but declaring that the compensation which he had made was fully sufficient, for that he had offered him a male slave, whose qualities were of the highest order; and these he describes in detail, with great eloquence, in the same metaphorical style which his antagonist had assumed, meaning by the male slave 'the pencil of a kohel-pot' used for anointing the eyes. The Kadi perceiving that the language on either side was ænigmatical, demands an explanation, which is given in verse, first by the younger man, and then by the elder, the latter stating in addition that they were both so poor that neither of them could supply even so small a loss, the one of the broken needle, or the other of the 'kohel-pencil,' which he had parted with as a compensation for having broken the needle. The Kadi, struck by the eloquence of persons so poor, makes them a present, bidding them settle the dispute between themselves. But no sooner have they quitted his presence, than it occurs to him that perhaps they were impostors, and he orders his guards to bring them back. He then requires them to tell him the real truth of the matter, when the elder of the two confesses in verse that they were the Serougi and his son, and that the whole affair had been invented in order to obtain relief for their poverty. The Kadi is so pleased by their eloquence and ingenuity, that he forgives their duplicity, and sends them away with a gentle admonition not to repeat such artifice, since on another

occasion they might meet with very different recompense for attempting to deceive persons in authority. This Makamah has been omitted on account of the impossibility of conveying in translation the double entendres of the first two speeches of Abou-Zaid and his son, beside that many of the allusions are objectionable.

THE Xth, quoted in pag. 57, 283, 304.

This Makamah in which Abou-Zaid accuses his son of murder before the Kadi of Rahabah, merely in order to draw the attention of the latter to the boy, is omitted for an obvious reason.

THE XIIIth, quoted in pag. 77, 100, 120, 204.

In this Makamah Abou-Zaid appears before a company of literary persons dressed as an old woman, with a number of children behind him, and succeeds in obtaining liberal relief from them by his highly eloquent appeal. Hareth afterwards follows him and detects his artifice, and overhears him soliloquize about his deceitful practices. This Makamah is omitted because it is impossible to convey faithfully the double meanings which pervade the whole of the first harangue.

THE XIVth, quoted in pag. 59, 105, 109, 274, 439.

In this Makamah Hareth being at Khaif, near Mecca, on pilgrimage, with a party of friends in a tent in the heat of the day, they are saluted by an old man and his son. The former in an eloquent harangue assures them that he had been reduced by losses to penury, and that having lost his camel, he was unable to return to his own country from Mecca. The son also appeals to their charity, pleading hunger, and assuring them that any one of several viands which he enumerates would satisfy him, but that of course he preferred the best. The people, pleased by their eloquence, relieve them, and give them a camel; and then persuade the father to recompense them by telling them who he was. This Makamah has been omitted, because the viands mentioned by the youth are expressed in metaphors which scarcely admit of translation; and the rest of the Makamah presents very little but a repetition of what occurs in others.

THE XVth, quoted in pag. 283, 365.

In this Makamah Hareth is visited at night by a belated wanderer, who proves to be Abou-Zaid, and who entertains him with an anecdote

of his having obtained a very agreeable meal of dates and blanc-mange from an old man, whom he had pleased by his ingenuity in satisfactorily explaining a riddle in verse relating to a point of the Moslem law of inheritance. This Makamah contains a phrase which occurs in the book of Job, 'Let me alone till I swallow down my spittle' (see pag. 164, line 6, De Sacy). It has been omitted because it contains elaborate allusions to the Moslem law, and metaphors which do not admit of translation.

THE XVIth, quoted in pag. 45, 63, 321, 352, 356, 387.

In this Makamah Abou-Zaid begs a meal of a party of five literary persons, of whom Hareth was one, assembled in a mosque, and is supplied with what he wanted. Presently they begin, in the order in which they are sitting, to compose sentences of three, four, five and more words, the letters of which were to be the same from the beginning and end, like the word Sakebekas. Four of the persons present having been successful in producing the sentences required, it remains for Hareth to compose one of this sort, consisting of seven words. When he declares himself unable to do so, Abou-Zaid undertakes the task, and not only produces the sentence required, but improvises a poem of five lines, with a consecutive and consistent sense, each line of which has the same letters, in the same order, whether it be read from the beginning or the end of it. The company are of course astonished at his powers, and reward him handsomely, urging him to lodge with them that night; but, as usual, he refuses to do so, on the pretext that he had a family expecting him; but really because it was his practice to quit persons who had bestowed bounty upon him, for fear of being upbraided with it. The translator entirely sympathizes with Hareth in his inability to write verses of the kind above mentioned, and therefore has omitted this Makamah, which would lose all its point by a translation imperfect in that respect.

THE XVIIth, quoted in pag. 45, 119, 314.

In this Makamah Abou-Zaid appears among a party of friends, and undertakes to compose a speech which would furnish a good sense whether the words of it were read from the beginning or end of the composition. He performs this task to admiration, by dictating a speech that, whichever way it be read, is a recommendation to beneficence and other virtues. This ingenious artifice it is useless to attempt to imitate.

The XIX th.

In this Makamah Hareth and several of his friends visit Abou-Zaid, and find him just recovering from a severe illness, and returning thanks for his convalescence. They take the siesta under his roof, and are then entertained by him with a meal. The main point of the Makamah consists in the metaphorical names applied to the different species of viands served up on this occasion, a translation of which would necessarily seem strange and far-fetched to the English reader.

The XX th, quoted in pag. 295, 356, 441, 442.

This Makamah consists entirely of double entendres, and is omitted for an obvious reason.

The XXII nd, quoted in pag. 77.

In this Makamah Hareth is in company, in a boat on the Euphrates, with a party of land-owners, who are going to survey their arable lands; and there is a person in the boat whom they agree to regard as an intruder, and whom they treat with rudeness as such. Presently the conversation turns on the comparative merits and advantages of secretaries and financiers of state, some preferring those of the former, and some those of the latter, but neither able to convince the rest. As soon as an opportunity occurs, the stranger addresses them, recounting in highly elegant and metaphorical language, first the merits of a secretary of state, and then those of a minister of finance, and pleasing all parties by exhibiting the arguments adducible on each side of the question in their strongest light. (These passages however are so ænigmatical, that they will not admit of elegant translation.) Upon this, Hareth recognises the stranger to be Abou-Zaid, and extols him highly to the company, who then change their behaviour towards him, and offer him their friendship and bounty. This however he refuses, and addresses them in some very admirable verses, in which he advises them in future not to be so hasty in their judgment upon others before they have tried them. The translation of those verses is as follows, (pag. 258, De Sacy).

'Hear, my brother, the admonition of an adviser, who has never mingled
his pure counsel with perfidy;
Be not precipitate in finally deciding whether to praise or blame one whom
thou hast not tried,

But reserve thy judgment on him till thou hast learnt his character by observing him in the opposite states of content and discontent,

And until his fallacious flash have been distinguished from his true one, and his heavy rain from his light shower;

And then if thou shalt see in him what is disgraceful, conceal it in charity, and if thou shalt see what is admirable, draw attention to it;

And whoever deserves to be exalted, exalt him, and whoever deserves to be abased, put him down in the mean place that befits him;

For know that pure gold lies concealed in the bowels of the earth until it is brought to light by digging for it;

The real worth of a coin is proved by rubbing it with the touchstone, and not by the beauty of its impression;

It is the part of folly to esteem a fool on account of the gaiety of his dress, or the splendour of his ornaments,

Or to slight one really well-informed on account of the raggedness of his apparel or the shabbiness of his furniture;

How often one who has only two rent cloaks is honoured for his virtues, and one whose robes are splendid infamous for his vices!

If a man never falls into disgraceful conduct, his rags will only form a ladder to his throne.

A sword is none the worse for having a rent scabbard, nor a falcon for having a mean nest.'

THE XXIIIrd, quoted in pag. 146, 338, 376.

This Makamah is a very remarkable one, but in several respects baffles imitation or translation. Hareth happens to be present in a court of law at Baghdad, when a man is complaining to the judge that a youth whom he had brought up and educated, had plagiarized from some verses of his, cutting off the ends of every line in such a way that the rhyme and sense remained unimpaired, and passing off the mutilated copy as his own composition. The youth replies that the resemblance though close was accidental, and that the copy of verses with shorter lines was his own. The judge admits the possibility of this extraordinary equality of poetical power, but in order to ascertain whether it really existed in this case, and whether one of them were superior to the other, and which,

requires them to improvise alternate verses in praise of a coy beauty, which should rhyme together, and form a consecutive poem. They astonish him by performing to admiration what was required of them, and that with a perfect equality of excellence. The fact was, that Abou-Zaid had composed a copy of verses (with the rhyme دار) of so rare a structure, that when two feet (of the form مُتَفَعِلُون) were cut off from each line, there still remained a poem with the rhyme لا throughout, with a perfectly consistent meaning, and having taught this latter to his son, had brought him before the judge with the above story, in order to arrest the attention of the court, and then by a declaration of his poverty, obtain bounty. The translation of the entire poem begins thus, the portions at the end of each line, which may be removed without injury to the sense or rhyme, being within brackets, (pag. 264, De Sacy),

O thou who seekest the base world, know that it is the net of destruction, [and reservoir of impurities],

An abode, which though it make thee smile to-day, will make thee weep to morrow, [far from me be such an abode!];

If its clouds have gathered, the thirsty is still never refreshed by them, [because they are fallacious white clouds];

The injuries which it inflicts are unceasing, and those who are led captive by it cannot be redeemed [even with the noble and precious];

&c. &c.

When the judge finds the poetical powers of the two so evenly balanced, he advises the elder to be reconciled to the younger; and when the former expresses reluctance, on the ground of the youth's perverse opposition to him, the latter retorts by asking him whether he had not formerly addressed some verses to him in praise and recommendation of the forgiveness of injuries, which he repeats to the judge. The old man then declares that his real objection to taking the youth to live with him was the utter destitution of them both, and the inability of the youth to provide for himself; upon which the judge relieves them very liberally; but is afterwards much vexed on learning from Hareth who they were, and that the whole transaction had been got up in order to cajole him into bounty towards them, declaring that he would not have the affair generally known, lest he should be despised as the dupe of deceivers.

THE XXIV th, quoted in pag. 91.

In this Makamah Hareth and his friends have gone outside the town to amuse themselves in the meadows, taking some wine and singing cup-bearers with them, when their party is joined by a ragged stranger, whom they regard with great aversion. Presently one of the cup-bearers sings a few verses in celebration of a beauty, which end thus, (pag. 281, De Sacy):

فان وصلاً الذّ به فوصلٌ وان صرماً فصرمٌ كالطلاق

A question arising among the hearers, whether he was grammatically right in pronouncing each of the words وصل and صرم in the first instance as an accusative, and in the second as a nominative, the singer asserts that he had the authority of Seeboweieh, the celebrated grammarian, on his side; but the company discuss the question with great warmth, some saying that the words in both cases should be in the nominative, and some that they should be in the accusative. Upon this the stranger comes forward, and assures them the methods in question were all equally admissible, but the people are not inclined to listen to him, until he proposes to them twelve grammatical riddles, which they are unable to solve, and which he refuses to explain until they have made him a present. When they have done so, and the riddles have been explained to them, they are so pleased with him, that they invite him to join their party, and drink with them; but to this he will not consent, pretending religious scruples.

THE XXV th, quoted in pag. 41, 304, 314, 328.

In this Makamah Hareth, compelled to leave his house on a very severe winter's day, finds Abou-Zaid in a state of nakedness and destitution begging of a number of rich and well-clad persons, who are so pleased by his eloquence, that they throw him their fur-lined garments. Hareth had set them the example in doing so, and makes this a plea for demanding the restitution of his own cloak, or else the explanation of a riddle of Abou-Zaid's, viz. 'what were the seven Ks necessary for comfort in winter?' Abou-Zaid prefers to explain the riddle, which he does in two verses of Ibn Suckery, 'the couplet' (بيتين توأمين) mentioned by Hariri in his preface (see pag. 29). On account of this riddle the Makamah has been omitted.

THE XXVI th, quoted in pag. 106, 309, 335, 441.

In this Makamah Hareth arrives at a town, himself in a state of great distress in consequence of some heavy mercantile losses, and there, to his great astonishment, finds Abou-Zaid living in ease and luxury. He inquires the cause of this great alteration in his fortunes, and is detained by him a whole month with a continual promise that his curiosity shall soon be gratified. At last, Hareth being anxious to depart, he tells him, that being sued for debt, in a place where he was sojourning, before a judge who was a great admirer of literary excellence, he had indited an address to him with the alternate letters pointed and without points, in praise of his benevolence and bounty, and that the judge had been so much gratified thereby, that he had paid his debt, and not only retained him for a long time in his own court with a liberal salary, but afterwards, on his requesting permission to leave him, sent him away amply provided for. He then offers Hareth the choice of a present, or a written copy of the address. Hareth chooses the latter, but Abou-Zaid gives him both, thus making some return for the benefits he had often received. The Makamah has been omitted on account of the peculiarity of the address, whose only merit consists in a circumstance which cannot be imitated in English.

THE XXVIII th, quoted in pag. 79, 256, 258, 295, 297.

The form of this Makamah is nearly the same as that of the Makamah of Tenise, (see pag. 154). Hareth being engaged in devotion in a mosque, hears an excellent sermon from Abou-Zaid, all the letters of which are devoid of points (like the word مكمد), but following him to his home is invited to carouse with him, which after some hesitation he consents to do, Abou-Zaid having addressed him in some verses of an epicurean character, recommending the enjoyment of pleasure on the ground of the shortness and uncertainty of life. When in his cups, he is induced by Abou-Zaid to swear that he will not expose his duplicity to the world.

THE XXIX th, quoted in pag. 38, 51, 157, 164, 196, 269, 385, 457.

In this Makamah Hareth is brought into great perplexity by the fraud of Abou-Zaid. Happening to occupy a room in a khan, he overhears his neighbour in the next apartment give directions in a very metaphorical style to his son, to take a cake of bread with him to the market,

and procure a flint for striking light in exchange for it. This ænigmatical language excites his curiosity, and he finds that, as he had expected, the speaker was Abou-Zaid and the other his son. Abou-Zaid expresses his concern at seeing Hareth in such indigent circumstances, and offers to get him married to the daughter of some affluent person in the place, promising to preach himself at the wedding, and to guarantee to the bride the requisite marriage-settlement (not less than 500 dirahem). Hareth is glad of such an opportunity, and Abou-Zaid goes round to invite all the people in the khan to the wedding, preparing the sweetmeats for the occasion himself, and drugging them with opium. As soon as they were assembled, he detains them for a long time, by pretending to make observations with the Astrolabe, as to the most lucky hour for the wedding, till they had become hungry and exhausted. Then he indites a sermon like that in the last Makamah, without any pointed letters, and after concluding the contract that the bride should have 500 dirahem settled on her, makes Hareth hand round the sweetmeats without partaking of them himself. The people presently sink into a profound sleep, much to the alarm of Hareth, who thinks at first that they are poisoned; but Abou-Zaid assures him that the opium he had given them was not enough to be fatal, and recommends him either to eat some of the cakes himself, and so put himself into the same position with them, and submit to be plundered, or else to make his escape, since otherwise he would be suspected and imprisoned as soon as they should awake. Hareth prefers to make his escape, but, before he does so, sees Abou-Zaid plunder the sleeping and helpless travellers, and lade both himself and his son with the best of their spoils. He is so disgusted by this thievish conduct, that he will not bid him farewell until he has explained his behaviour (in verse) on the ground that these persons deserved such treatment by reason of their sordid and ungenerous dispositions, at the same time imploring pardon for his own transgressions. Upon this Hareth forgives him, and adopts his advice in quitting the place forthwith. This Makamah is omitted on account of the above-mentioned sermon, which is an example of a composition without any pointed letters.

THE XXXth, quoted in pag. 176, 328, 360, 435.

In this Makamah Hareth, while staying at Tyre, wanders into an open house, where he finds a party of beggars celebrating the marriage of one

of their number, and Abou-Zaid delivering an harangue on the occasion, which is full of all the '*argot*' or 'cant-phrases' then current among beggars, and on that account not adapted for translation. Abou-Zaid concludes with an encomium on his native place, Seroug.

THE XXXIInd, quoted in pag. 109, 193, 314.

This Makamah is referred to by Hariri in his Preface (page 28), as containing 'decisions on ambiguous legal questions.' Hareth, arriving in a journey from Mecca to Medina at an encampment of Bedouin Arabs, finds Abou-Zaid assuming the office of a mufti among them, and offering to decide any questions in canon law that might be proposed to him. A person then comes forward and demands his decision on a hundred questions respecting the law of rites of ablution and other religious ceremonies, each of them containing at least one word with a double meaning. These questions being successively proposed to Abou-Zaid, his reply to each, though an apparent paradox with respect to the ordinary acceptation of the words of double meaning, is a perfectly correct decision, and in accordance with the law of the Koran, with reference to the second and more recondite signification of those words. Thus one question is, 'May a معرس eat during the Ramadan?' and the affirmative answer of Abou-Zaid is in accordance with the Koranic law, if the word معرس be taken in its secondary signification, viz. 'one who travels by night,' (who clearly is permitted to eat), and not in its primary and ordinary sense 'an attendant at a wedding.' All his answers are found perfectly satisfactory to his interrogator, because they indicate that with respect to which the latter had been desirous to test him, viz. a perfect familiarity with the double meanings of words combined with a competent acquaintance with the Mohammedan ritual. Hareth however is puzzled by the apparent paradoxes which his answers involve, and overtakes him when he is leaving the encampment with several camels and a dancing-girl that had been bestowed on him by the Arabs as a reward for his eloquence, and requests and obtains a detailed explanation of the questions. The explanations of the ambiguous words in the questions are severally given by Hariri in parentheses along with each of Abou-Zaid's answers to them, and therefore are not repeated in that part of the Makamah where they are spoken of as communicated to Hareth at his request.

THE XXXIVth, quoted in pag. 29, 57, 88, 142, 283, 398.

In this Makamah Abou-Zaid sells his son to Hareth as a slave, under the name Joseph, (which was intended to intimate to him that he was free-born, and therefore could not be sold), and Hareth afterwards finds out that he had parted with his money to no purpose, for that the sale was null and void, the boy being free. It is translated with tolerable fidelity and considerable elegance in the Tenth Number, pag. 211, of the Journal of the Asiatic Society. Thus the boy's reply to Hareth, who had struck him for not telling him his name at once, is rendered as follows,

'You strike me to find out my name; it hardly suits your dealing;
'A Joseph I—if speak I must—at least in form and feeling;
'And now if aught remains concealed, 'tis not of my concealing.'

That translation the editor regards as having superseded any attempt of his own. The translation of the Mak. of the Denar which accompanies it, though very elegant, is exceedingly deficient in accuracy.

THE XXXVth, quoted in pag. 45, 181, 204, 233, 287, 314, 318.

This Makamah is not fitted for translation, on account of the double entendres which it contains. Abou-Zaid describes his own qualities metaphorically to a literary party, and tells them that he wanted money to purchase bridal attire for a maiden, whom he had been bringing up from a child. The people contribute for him the amount required, but afterwards he tells Hareth who follows him, that by 'the maiden' he meant a wine-cask that he had kept for a long time without broaching it, and that he now wanted money to purchase a cup and flagon, since he purposed to begin to drink from it.

THE XXXVIth, quoted in pag. 104, 204, 345, 410, 429, 439.

In this Makamah Abou-Zaid proposes a couple of riddles, or conundrums, to each of ten people in whose company he was, which they are unable to solve, and, after explaining them, is handsomely rewarded by the people, who are delighted to have thus acquired a new stock of riddles to propose in any company where they might happen to be. The explanation of all the conundrums is given by Hariri in an appendix to the Makamah itself, as a commentary upon it.

The XXXVIII th, quoted in pag. 105, 384, 456.

This Makamah contains little beyond a repetition of circumstances and phrases which occur in other Makamat, and is of inferior interest to most of them. Abou-Zaid eulogizes a magistrate of a town in an eloquent strain; and when the latter hesitates to reward him, addresses him again in praise of generosity to men of letters. The magistrate, astonished at his command of language, asks him his origin, which, as usual, he refuses to reveal. He is then dismissed with a reward.

The XXXIX th.

In this Makamah we find Abou-Zaid playing the same part as in the Makamah of Damascus, pretending to furnish powerful incantations, and winning rewards for them when they apparently prove efficacious. In the first place, he has a passage given him in a vessel for the sake of an exorcism by means of which he promises to secure his companions a safe voyage, and afterwards, when they have put into a port under stress of weather, he meets with some slaves of a noble family, lamenting on account of the difficult parturition of the only one of their master's wives who had given promise of offspring, and furnishes them with a written incantation to be fastened about her, blotted that it might not be read, and expressed in a form the very contrary to that which its purpose seemed to require. However, the safe delivery of the lady convinces her friends of the efficacy of Abou-Zaid's magical powers, and accordingly they reward him handsomely before he leaves them.

The XL th, quoted in pag. 57, 385.

In this Makamah Abou-Zaid and his wife appear before the judge of a town, each bitterly accusing the other of the breach of conjugal duties. The invectives on each side are of the most scurrilous and abusive description, and every metaphor is exhausted by which detestation and contempt could be expressed. The judge finding them so evenly matched, and concluding that neither of them was more in fault than the other, recommends them to study mutual reconciliation, and abstain from such intemperate language; when the woman declares that the real cause of her dissatisfaction was that he refused her necessary maintenance. Abou-Zaid then asserts that it was out of his power to do this, since he was utterly destitute.

The judge, who is represented as very parsimonious, is highly indignant on finding that their real motive was to obtain money from him, but nevertheless, on Abou-Zaid's urgent representation, promises to assist him. The wife then threatens that if he does not treat her fairly in bestowing an equal boon upon her, she will proclaim to all the world how he had been duped by Abou-Zaid's artifice, and he is thus constrained, though with sore reluctance, to give them a denar a-piece, at the same time closing the court in disgust, and warning them not to attempt similar artifices in future. This Makamah is omitted for obvious reasons; though the vituperative metaphors introduced in it are very curious and elaborate.

The XLIInd.

In this Makamah Abou-Zaid, finding a party of literary persons proposing riddles to each other, tries them with some of his own. They all consist of descriptive verses, in which some well-known object is described metaphorically, and it is left to the hearers to find out what that particular object is. One relates to a reed-pen, another to the rope used for ascending a palm-tree, another to a large ventilating fan (used for cooling apartments), another to a water-wheel, another to a filter, another to a goldsmith's balance, another to a brimstone-match, &c. He consents to explain his riddles only on condition of being paid a certain price for each beforehand.

The XLIIIrd.

In this Makamah Hareth, while crossing the desert alone on a camel, finds Abou-Zaid asleep with a camel seated beside him, under a rock, and when he awakes, proceeds on the journey in company with him. They travel together all night, and when Hareth's camel is so weary as to be unable to proceed farther, that of Abou-Zaid is still fresh and vigorous. Hareth expresses his surprise at this, and desires to know the history of so excellent a camel, and Abou-Zaid promises to narrate it to him if he will rest awhile. Accordingly they halt, and Abou-Zaid then informs him that 'he had procured the camel with great difficulty and expense in 'Hadramaut, and had always found her superior in speed and patience 'to the rest of her species; but that on one occasion she had strayed, and 'he had sought her without success, until, in a camp of Bedouins he heard

'a person calling aloud for any one who had lost "a camel of Hadramaut," 'which he eloquently described in such a way as to make him believe that 'that person was in possession of the camel which he himself had lost. 'Accordingly he claimed her from him, offering him a reward, and telling 'him how high a value he set upon her; but the man only turned away 'from him, assuring him that what he had lost was not in his possession. 'Abou-Zaid however would not believe him, and was so violent in his be- 'haviour and language, that the other insisted on referring the matter to an 'arbitrator, and when they had done so, produced a heavy pair of shoes, as 'what he had metaphorically intended by his eloquent description of a 'camel, demanding whether these were what Abou-Zaid set so high a value 'on. Upon this the arbitrator told them that the shoes belonged to him- 'self, and that he had lost them, but that the lost camel was at that moment 'in his possession, and should be restored to Abou-Zaid, which was presently 'done.' The point of this story consists in the words of double meanings, which occur in the description of the pair of shoes, which apply equally well to a camel. Hareth however is so much pleased with it, that he asks him if he had ever met with any one more eloquent than himself. He replies, that 'he had, for that when he was contemplating matrimony, 'he had consulted a certain courteous young man on the subject, and that 'that person had set forth to him in very eloquent language (which he pro- 'ceeds to repeat), the various advantages and disadvantages of marrying a 'widow and a maid, depicting both with such force, and representing them 'as so evenly balanced, that he (Abou-Zaid) concluded that he meant that 'it would be as well to remain single, when the young man assured him 'that the age of celibacy was gone by, and that so far from being enjoined 'on Moslemin, it was prohibited to them by the example of the Prophet, 'and that the married state was in all respects desirable.' Abou-Zaid says 'that he then began to speak very highly to this young man in praise of 'literature and eloquence such as he possessed, when the latter laughing, 'assured him, that nevertheless it was utterly unprofitable in the present 'day, and that for a poor man, a crust was better than all the eloquence 'in the world, as he would soon find; that they had then proceeded on 'their way together till they approached a town, and meeting a boy coming 'from it, he had inquired of him whether in that village "dates were to 'be bought for elegant phrases," or, "pastry for poems," &c., putting the 'same question into a variety of different forms; in reply to which, the boy

'assured him in metaphorical language, that "in their town literature was 'utterly valueless, that poems would not be accepted in exchange for a 'grain of barley, nor elegant prose for crumbs, &c." Upon this (he says) 'he acknowledged the justice of his companion's remarks, and asked him 'how then they should procure something to eat, when the latter proposed 'that he should give him his sword, and let him go into the town and try 'to procure some food in exchange for it. He did so, not suspecting that one 'so eloquent and accomplished could be dishonest, but never saw any more 'of him or the sword.'

THE XLIV th, quoted in pag. 43, 56.

The subject of this Makamah is a series of riddles in verse, proposed by Abou-Zaid to a party of guests assembled in the house of a hospitable person, who provided entertainment for wayfarers.

THE XLV th.

The subject of this Makamah is a charge brought against Abou-Zaid by a woman to whom he had been married, of having illtreated her, and abused his conjugal rights from fear of having offspring, because his poverty rendered him unable to maintain a family; the whole affair being devised, as usual, for the purpose of obtaining charity from the judge.

THE XLVI th.

In this Makamah Hareth, passing through Homs (the Bœotian Thebes of Arabia, and famed for the stupidity of its inhabitants), goes into a school to observe the state of learning there, and is surprised to find a schoolmaster imposing the most difficult tasks on his pupils, which they executed with great success, one composing a copy of verses without points on any letter; another a copy with all the letters pointed; another some verses with the alternate words without points, and with all the letters pointed (حيفا see pag. 311); another some verses with all the words in pairs of similar words; another a couple of verses with five syllables, identical at the beginnings and ends of each line; another a poem containing all the words in the language beginning with ب &c. This schoolmaster proves to be Abou-Zaid, who assures Hareth, (when he expresses surprize

at finding him so employed), that the profession of a pedagogue was very lucrative, and that the pedagogue himself was as despotic in his school as any prince in his own domain.

The XLVII th.

In this Makamah Hareth finds Abou-Zaid engaged in the occupation of a cupper, and gaining a good maintenance by the art of bleeding; in which a practical illustration is probably intended of his practice of *drawing* money from the purses of those with whom he associated.

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on 13 February, 2016